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FIG. 1.

MARBLE BY EMILIO ZOCCHI, IN THE PITTI PALACE, FLORENCE; REPRESENTING MICHAEL ANGELO IN HIS BOYHOOD CARVING A MASK.

Photograph by Brogi.

SELF-DEVELOPMENT IN DRAWING

AS INTERPRETED BY THE GENIUS OF

ROMANO DAZZI

AND OTHER CHILDREN

With Over 100 Illustrations

otto WALTER BECK

NEW YORK : G. P. PUTNAM'S SONS : LONDON
The Knickerbocker Press
1928

SELF-DEVELOPMENT IN DRAWING AS INTERPRETED
BY THE GENIUS OF ROMANO DAZZI

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The Knickerbocker Press
New York

Made in the United States of America

PREFACE

"SELF-DEVELOPMENT in drawing" has the sound of a pronouncement that is radical. Though every master of the great periods in the fine arts was self-educated, and every one today who can lay claim to that eminence has had a like unfolding, yet the phrase seems to offend us all; we cannot endure having our faith in current educational processes for the masses disturbed. It is so much more comforting to be borne along in our studies than to venture alone:—so it seems to those who have had schooling. But let us see whether self-development will not make life more a self-realization and bring a greater measure of happiness.

By his record a child will teach us, in this book, that self-development in drawing is possible and desirable to a degree beyond our present dreams. It is admitted this child whose name is Romano is an exceptional case, but only owing to the circumstances that were favorable to self-development. Genius counts for nothing when conditions for its unfolding are wholly adverse.

For average children self-development may be said to be impossible today as the long arm of certain educational theories reaches them in the nursery and, by grafting, diverts them from themselves. This book has been written that they may be allowed to experience self-development in drawing; the priceless gift is to be saved for children that talent may unfold its message to mankind. The attempt to uncover the educational means to this end seems justified when we consider how, in our schoolrooms and in the

homes of even our highly educated fellow-citizens, it is almost impossible to find a characteristic, a natural child-drawing. Further evidence is to be met with on the cement sidewalks, everywhere chalked over by little children.

These drawings by children of the pre-school and of the school age seem made by a formula, the result of methods from one source or other, and all are sterile, precluding development.

The formula in question reveals itself in lines that are geometric or by lines expressing mass, neither of which methods is natural to a child's technic or in harmony with a child's interests. Geometric lines and their formation in mass are pure abstractions, the product of adult thought; and if they are forced on any child he suffers repression of the self, bewilderment and loss of development.

It is important to observe that a child of this tender age is mentally busy with concrete experiences and that, if he is not taught formulas, the technic he will use cannot fail to embody those experiences.

A child's technic is scribble and this activity is like a seed which, given the right condition, springs into life and grows.

There is no need to explain to the average reader just what scribble is, but in case that form of expression by the child is obscure to anyone, a definition is ventured upon here; that scribble consists of lines made with any instrument by children in the nursery stage and long thereafter, ungeometric, loose, apparently meaningless, certainly without shape or form, inclined to be concentric and expressive of the liveliest feeling.

Though mothers meagerly or highly educated look upon this scribbling with a certain wonder and wistfulness, wishing to know just what is forming in the mind of the child, there has appeared nothing in the field of education to make this language used by the child intelligible to mothers.

No one has thought of analyzing the technics of scribble. As educators have not discovered virtue in scribble, they have consequently missed seeing in it a key to the art-educational problem. The method-makers looked upon and still regard that earliest expression of the child as something to be replaced by definite delineations such as the square, the circle, the space: factors which are without an element of the concrete. In consequence, through education, children have become imitators, dependent upon methods furnished by their elders, entailing loss of originality and of initiative such as is essential to the making of a Raphael, a Michael Angelo or a Phidias.

The educational theories by which children are made to suffer such restrictions are not confined to any one country. They now encircle the globe. From London to Peking and Washington, the method-maker's principles of measurement and of spacing are considered as elementary to drawing. It was impossible to demonstrate that in scribble there could be hidden such forces as would insure the natural development of the child until there came to hand the drawings of Romano, who had scribbled his way to fame. A full record of his development from the nursery to his mastery of art at the end of his boyhood has made it possible for the author to explain the technics of drawing and to establish their relation to the development of the individual child. About Romano and his mother, to whom we are indebted for information concerning him, much will be said in this text.

To present the case of the method-makers fairly James's record is made to parallel that of Romano. James is used as a symbol. He represents the typical school-child on whom all the methods have been used. We shall follow him faithfully through the years of his education.

In order to explain James this book has grown very technical. The reader, however, is compensated for his pains in the study

imposed upon him by the ability he acquires to see the child with understanding and to grasp the difficulties with which educators contend. Educators are in need not only of a clarification of their problems but quite as much of the co-operation of the parent in their devoted labours with the child.

Blessed will be the little ones when their parents become fitted, like Romano's, with a capacity to understand them in the period when the urge for expression induces scribbling and thereafter on the long road to mastery. It is chiefly the mother who must understand, but the teacher and the mother should have the same training in matters of technic, for service to the child. This history of Romano and James puts mothers and teachers in the same favorable position. It enables them to judge for themselves whether a child is better off when taught like James or when self-developed like Romano.

The portion of this book given to the analysis of technics is also a preparation by which the reader is enabled to profit by the constructive ideas in the last chapters where a new system, evolved from the principle of self-development and adapted to the conditions of our day, is advocated.

The physical and spiritual aspects of that system connect the home and all the schools with the Academies of Art in Rome, temples erected to the constructive in art. In the event the system is generally adopted, Rome, that ancient and sacred abode of art, could become an ideal meeting ground for the world's chosen leaders in art and art education, resulting in a sublimation of Normal Art schools by leadership from among their most gifted representatives, thereby bringing to an end all confusion in the teaching of art to children.

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SELF-DEVELOPMENT IN DRAWING AS INTERPRETED BY THE GENIUS OF ROMANO DAZZI

PART I

THE CHILDREN'S PICTURE BOOK

INTRODUCTION TO PART I

CHILDREN learn more by seeing the drawings made by clever class-mates than by any other agency. They gain very little, as a rule, from old-master drawings. The masters occupy a mental elevation to which children cannot reach. Insensibly they drift toward the great examples set by the masters, but a true interest in them does not come to children's consciousness until, on the threshold of mature life, they have begun to realize the depth of art. We must not hurry the very young into this august company. Children belong with children.

It will attract and entertain any child to see Michael, Fig. 1, carving a mask. Later he may learn about Michael Angelo. More beneficial to a child than a portfolio of drawings by a Rubens, a Veronese or other great master is "A Trip to the Moon," by James, as at that age there can be no appreciation of skill, technic, knowledge or beauty. The child wants the miraculous done in a technic which he also commands. For the same reason the John Sargent portrait, Fig. 3, pleases, whereas that artist's Tate Gallery portraits could not hold the child's interest for a moment. Anything Pamela Bianco has done will grip the fancy of little girls.

Katherine's drawing is much too old for little people, and so is Benjamin's. Both are incorporated to help the maturing student. But among the Old Masters there are at least two instances where a quality shows in the artist's technic to which the child feels akin

and to which he reacts with pleasure. One is Dürer and the other Rembrandt. In the drawings by them selected for reproduction here we have absolutely no element foreign to a child.

"The School of Athens," by Raphael, presents an ideal which is more in place in the American Academy in Rome than elsewhere in our schools of art. For that reason this great painting becomes an objective, something to aspire to. Seen from afar by any developing child there is always experienced by him, in his reaction to the painting, the sense of the picture's super-elevation. Though not understood, it becomes a goal.

But the unusual value of this collection of drawings and the painting centres in the large group of pencil, chalk and pen drawings by the hand of Romano. There we have a visible progression from his earliest feeling for expression through all the stages of development to the point where he calmly commands his ideas to appear in perfect form, as in his design for a monument presumably done in competition with artists of nationwide reputation.

A child having capacity for drawing will quickly catch the idea of development from this series and will read the signs of that progression. As a result he may be expected to emulate Romano's example. There is certain to come a larger horizon in his environment to any child upon whom the concept of development dawns. It is then the live things about him transform themselves into subjects for his pencil and he will do these drawings, as in the case of Romano, being driven from within.

Drawing, compelled by the forces of self-development, grips the world of reality before ascending into the spiritual. By this form of development the abstract is arrived at late, when the child becomes technic-conscious, that is, analytical of that which he does. Otherwise the abstract is an inflow from the agents of education which may prove harmful.

Out of the growth which is self-development there is also opened the need for reading, eagerness to learn and hunger for music in all its higher forms.

Self-development in drawing brings a realization of personality, it influences beneficially the entire human being. Frequently he who is so impelled reaches out to science. As the motive for art is invention, it becomes practical in the type represented by Leonardo or by Morse.

We teach too much. Romano, by his example, may help us all to better ways. Let us who have the care of children follow him, for Romano, in his ideals and in his capacity for expression in form, is like a reincarnation of the spirit of Michael Angelo. And whose life was richer or who has enriched our lives more than that great master?

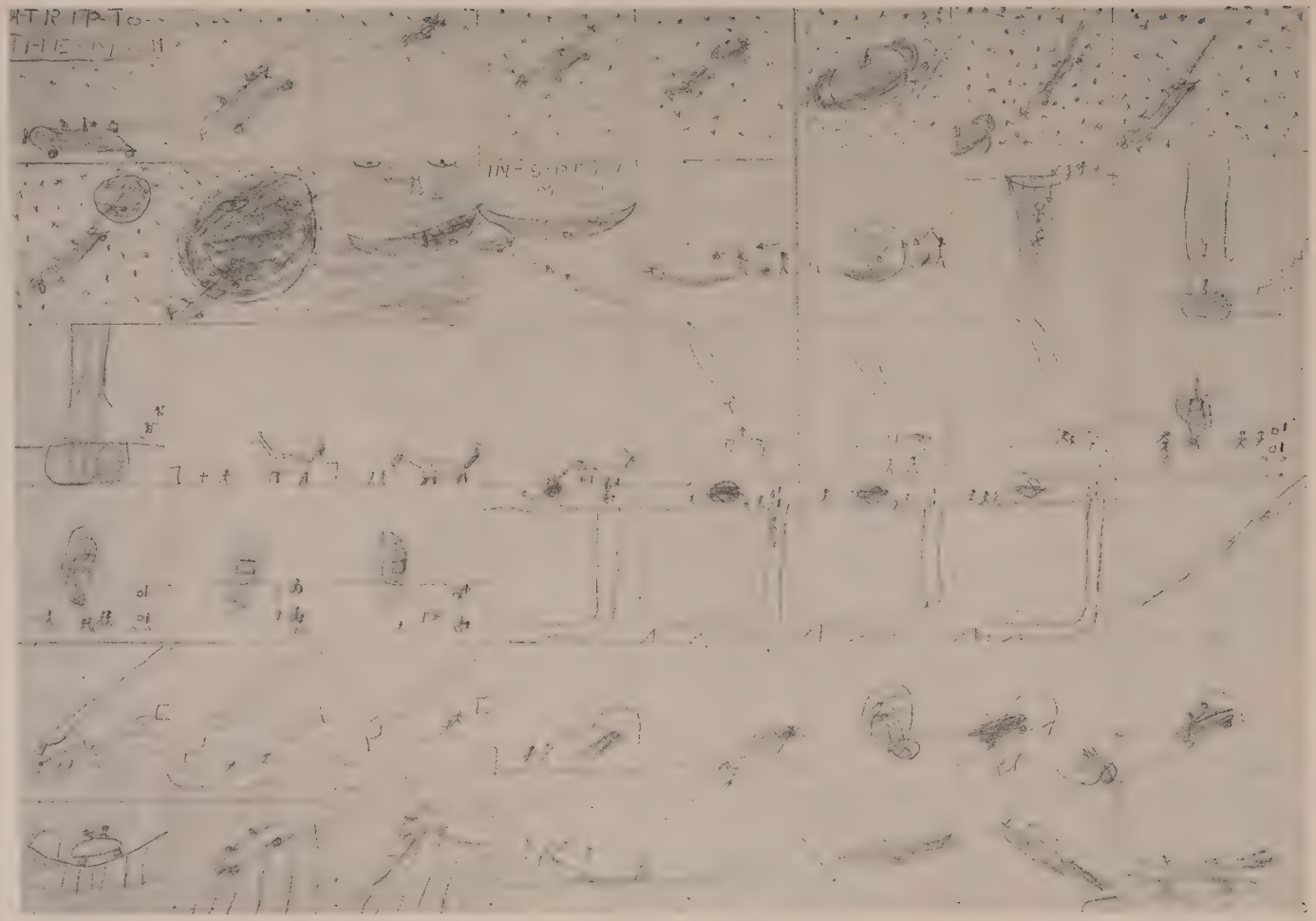


Fig. 2.

A Trip to the Moon. Drawing by James, in the Image Period.

Fig. 3.

A Drawing by John S. Sargent at the Age of 4.

Fig. 4.

Drawing by Pamela Bianco, in the Shape Period.

Reproduced by kind permission of the International Studio.

Fig. 5.

Drawing by Romano, in the Image Period, Age 5.

Fig. 6.

The Inscription Reads: "I Made This Likeness of Myself About 1484 When I was Still a Child. Albrecht Dürer."

Fig. 7.

Drawing by Katherine, Self-Taught.

Fig. 8.

Drawing by Albrecht Dürer in 1515.

THE AFRICAN MAGICIAN....

Fig. 9.
Drawing by Benjamin.

Fig. 10.

Drawing by James in School, But Not a School Drawing Exercise.

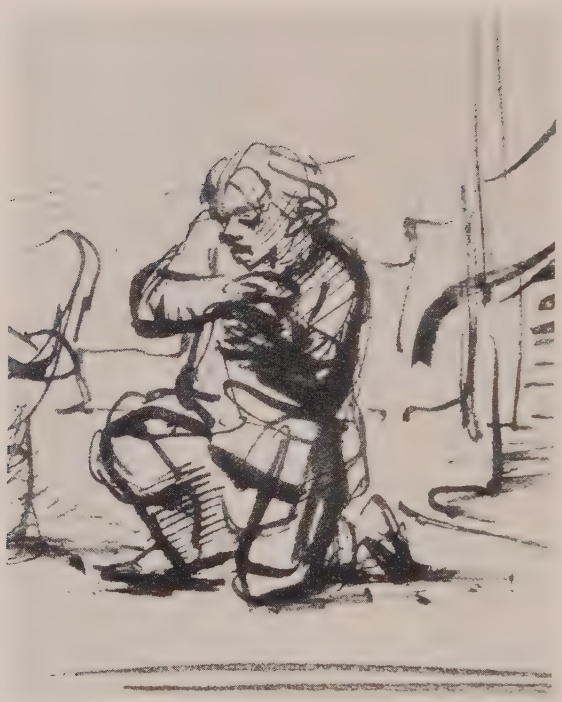


Fig. 11.

Rembrandt's Tonal Line. Fragment from the Drawing, "The Return of the Prodigal Son."

Photograph by Karl W. Hiersemann, Leipzig.

FIG. 12.

A RED-CHALK DRAWING BY LEONARDO DA VINCI. ACCADEMIA DI BELLE ARTI, VENICE. Braun, Clement & Co., Dornach.

Fig. 13.

The School of Athens, by Raphael.

Photograph by Ed^no^ Alinari, Roma.

FIG. 14.

PHOTOGRAPH OF ROMANO, AGE 3.

FIG. 15.
DRAWING BY ROMANO, AGE 5.

Fig. 16.

A Snapshot of Romano, Age 5

Fig. 17.
Drawing by Romano, Age 5.

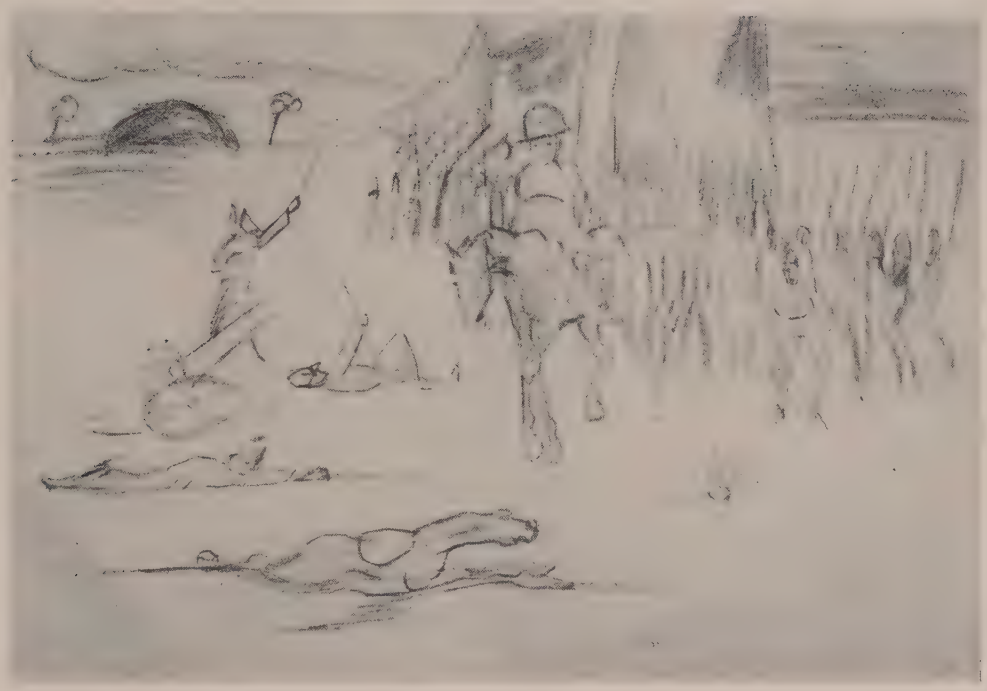


Fig. 18.

Drawing by Romano, Age 6.

Fig. 19.

Horse Chased by Lion and Lioness. Drawing by Romano, Age 6.

Fig. 20.

Drawing by Romano, Age 7.

Fig. 21.

A Lion Drawn by Romano, Age 7.

Fig. 22.

Drawing by Romano, Age 7.

Fig. 23.
Drawing by Romano, Age 7.

Fig. 24.
Drawing by Romano, Age 8.

Fig. 25.

Drawing by Romano, Age 8.

Fig. 26.

Drawing by Romano, Age 9.

Fig. 27.
Bear. Drawn by Romano Age 9.

Fig. 28.

Buffalo. Drawing by Romano, Age 9.

FIG. 29.

MEN BOXING. DRAWING BY ROMANO, AGE 9.

FIG. 30.

SOLDIERS ADVANCING. DRAWING BY ROMANO, AGE 9.

Fig. 31.

Rider in Action. Drawing by Romano, Age 9.

Fig. 32.

Soldiers Advancing Through a Town. Drawing by Romano, Age 9.

Fig. 33
Drawing by Romano, Age 10.

FIG. 34.
DRAWING BY ROMANO, AGE 10.

Fig. 35.

Machine-gun Fire. Drawing by Romano, Age 10.

Fig. 36.

Ships. Drawing by Romano, Age 12.

Fig. 37.

Portrait of Romano, Age 12

Fig. 38.

Soldiers Advancing. Drawing by Romano, Age 12

Fig. 39.
Drawing by Romano, Age 12.

FIG. 40.

SOLDIERS MARCHING. DRAWING BY ROMANO, AGE 12.

Fig. 41.
Action Drawing by Romano, Age 13.

Fig. 42.

Action Drawing by Romano, Age 13.

Fig. 43.
Action Drawing by Romano, Age 13.

Fig. 44.

Horseman. Drawing by Romano, Age 13.

Fig. 45.

Snapshot by Signor Guido Guida, of Romano, Age 13.

Fig. 46.

Drawing of a Horse, by Romano, Age 13.

Fig. 47.

Bear. Drawn by Romano, Age 13.

Fig. 48.

Drawing by Romano, Age 13.

Fig. 49.
Drawing by Romano, Age 13.

Fig. 50.
Drawing by Romano, Age 13.

Fig. 51.

Drawing by Romano, Age 13.

Fig. 52.

Bear. Drawn by Romano, Age 13.

Fig. 53.

"Scimmia." Drawn by Romano, Age 13.

Fig. 54.

Caricature by Romano, Age 14.

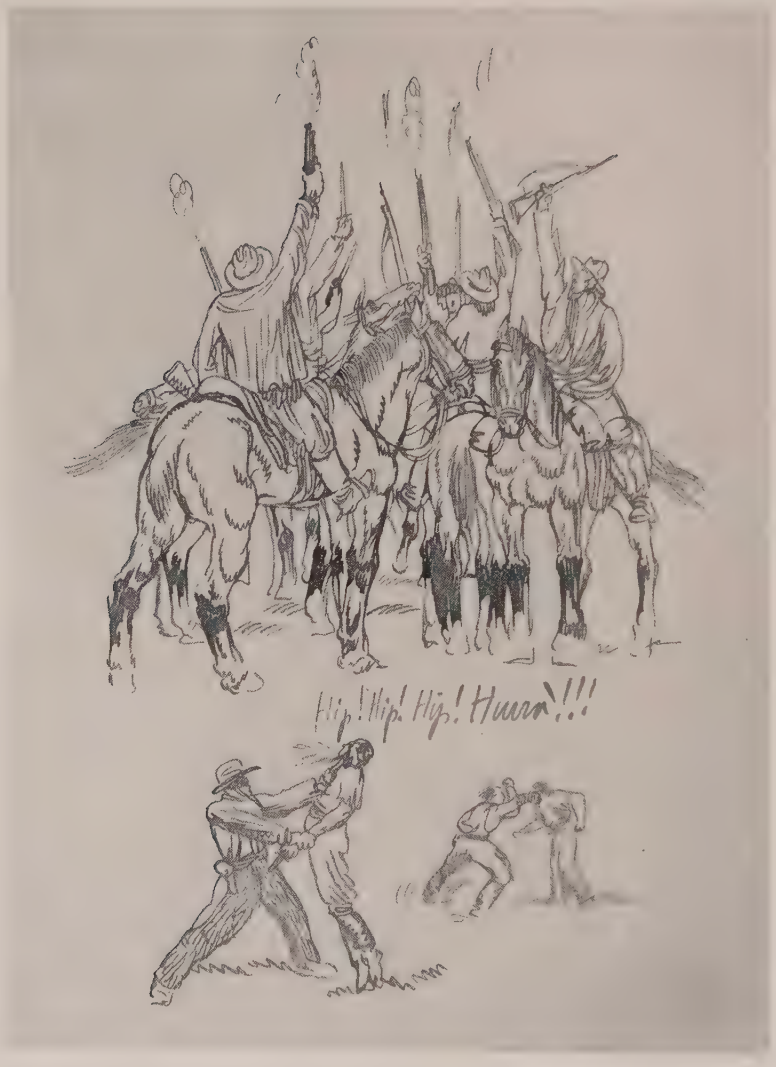


FIG. 55.

COWBOYS. DRAWING BY ROMANO, AGE 14.

Fig. 56.

Portrait of a Woman, by Romano, Age 14.

Fig. 57.

Romano in Costume. Drawn by Himself, Age 14.

FIG. 58.

TIGER. DRAWING BY ROMANO, AGE 15.

Fig. 59.

Galloping Mule. Drawn by Romano, Age 15.

Fig. 60.

Portrait of a Girl. Drawn by Romano, Age 15.

Fig. 61.

On the Campagna. Drawing by Romano, Age 16.

Fig. 62.
Drawing by Romano, Age 16.

Fig. 63.

Drawing by Romano, Age 16.

Fig. 64.

Watering the Horse. Drawing by Romano, Age 16.

Fig. 65.

Portrait of Romano, Age 17.

Fig. 66.

Wild Boars. Drawing by Romano, Age 17.

FIG. 67.

HORSE ABOUT TO BE FED TO THE LIONS. DRAWING BY ROMANO, AGE 17.

Fig. 68.

Offering. Drawing by Romano, Age 17.

Fig. 69.

Drawing Made in Libya by Romano, Age 17.

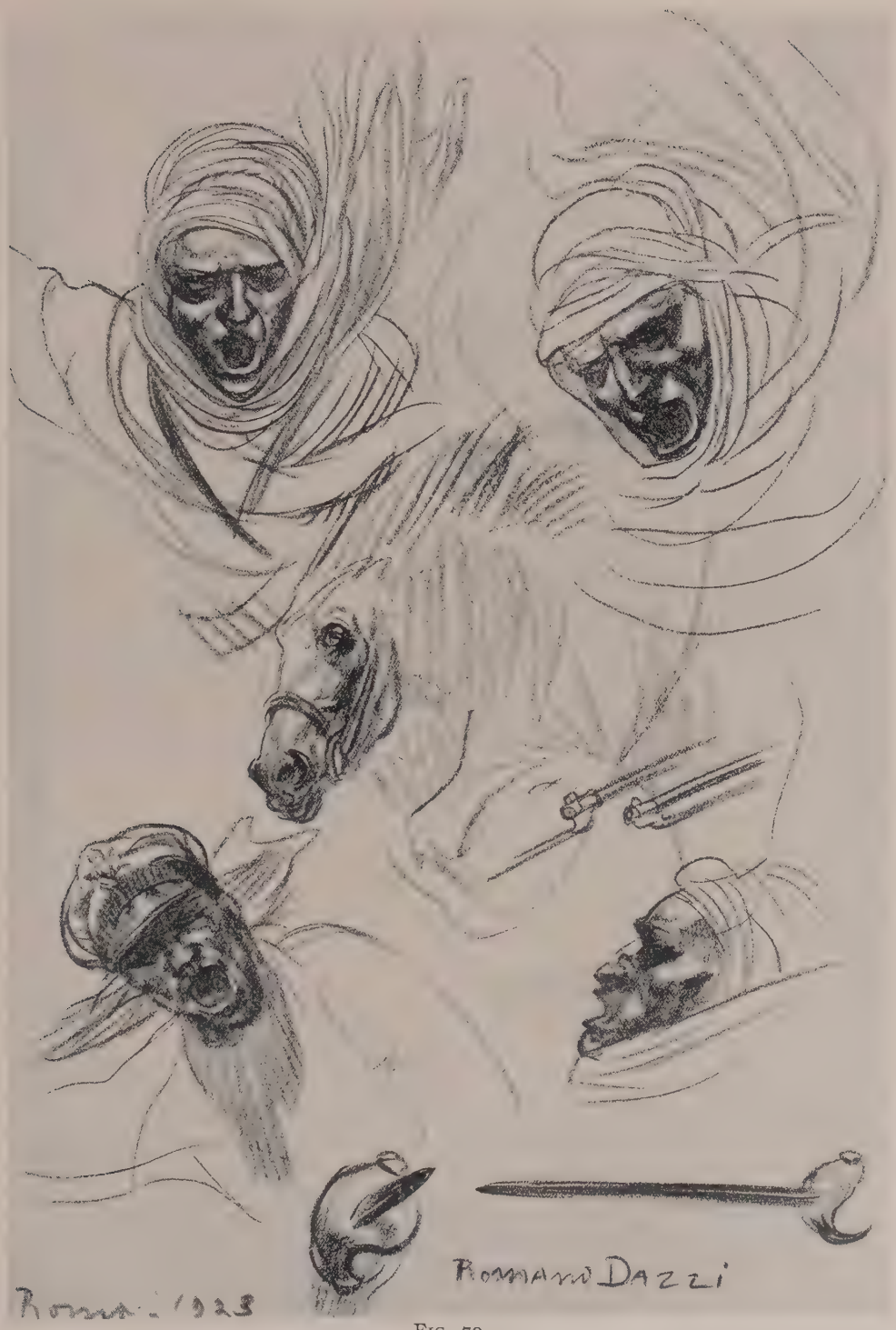


Fig. 70.

Studies at the Front in Libya, by Romano, Age 17.

Fig. 71.

Drawing Made in Libya by Romano, Age 17.

FIG. 72.

DRAWING MADE IN LIBYA BY ROMANO, AGE 17.

Fig. 73.

Portrait of a Friend, by Romano, Age 17.

Fig. 74.

Portrait of Romano in Arab Costume, Drawn by Himself, Age 17.

Fig. 75.

Portrait. Drawn by Romano, Age 17.

Fig. 76.

Caravan. Drawing by Romano, Age 17.

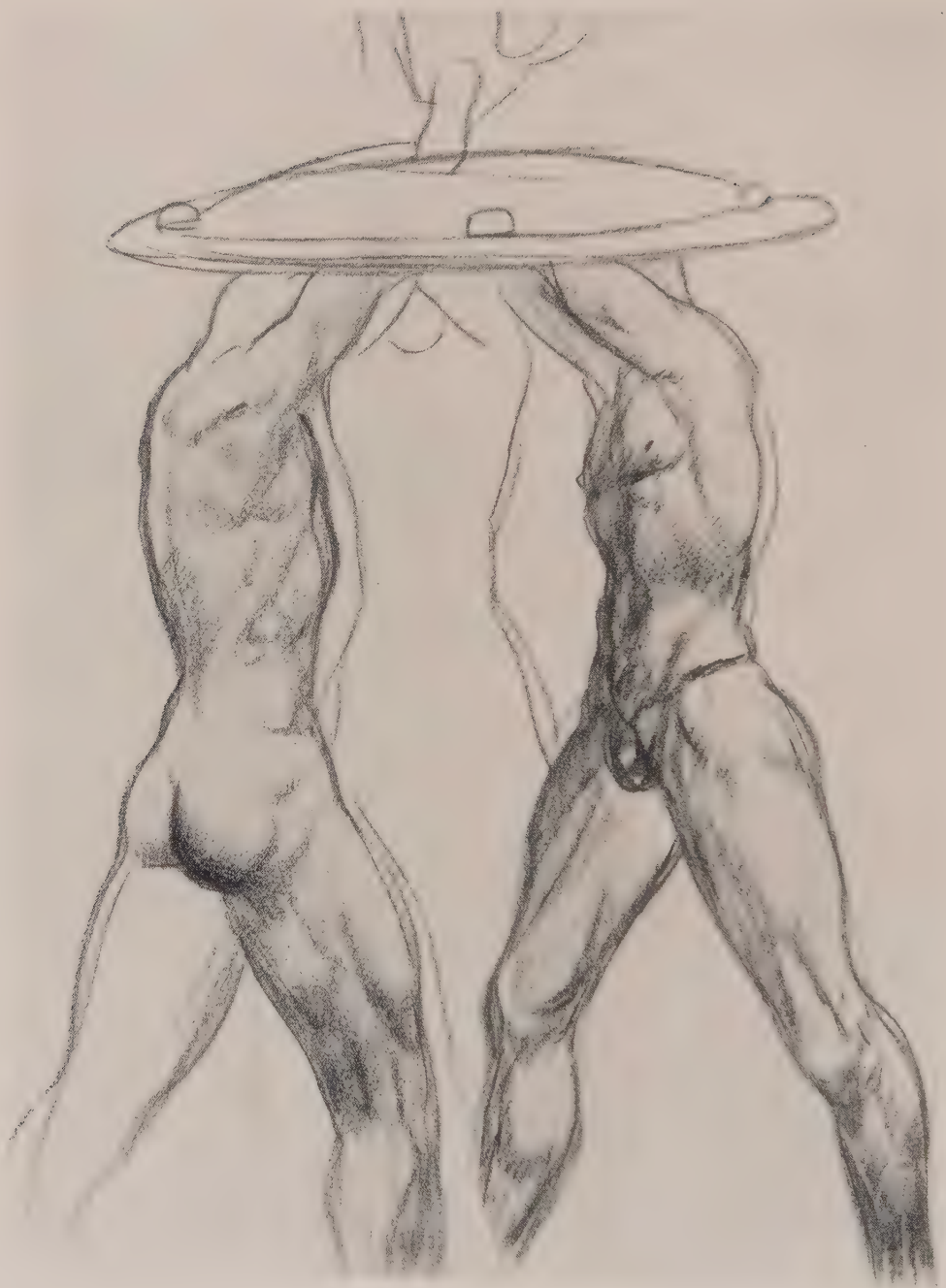


Fig. 77.

Drawing by Romano, Age 17.

Fig. 78.

Drawing by Romano, Age 17.

PART II

THE TECHNICS OF DRAWING

CHAPTER I

DRAWINGS BY CHILDREN

IF Apollo were an active god today his special sphere of influence would be with the children whose habitation now, as of old, is the dream world over which he presides.

Their tactual vision of things unseen, their truly powerful rendering of them by symbols of their own invention, is the one living rampart against the leveling of life through the medium of realities.

The dreams of childhood and youth are meant to refresh the world-worn spirit. This fountain of energy must flow freely. The child's conception of nature disclosed by his drawings should not be educated away.

What mother feels herself capable of judging her child's vision rendered by means of scribble, blotch or smudge? To fathom the meaning of this, to her, unknown tongue, would she not travel afar to Delphi to hear the oracle speak? May there not be bound up in these graphic manifestations evidences of abilities which, rightly welcomed, developed and matured, would give the possessor of them a life of happiness? And equally, if these faculties should suffer repression, would not the soul of him, being pent up, be subject to suffering like that of the child Helen Keller before she was taught how to communicate with others?

Twofold are the parents' difficulties, baffling communication with the child, and making guidance uncertain: one being their unacquaintance with the technics of drawing, the other the problem

of how the primal, voluntary expression in drawing by the child is to be linked with education.

Their case resembles one related by Sir Edward Burne-Jones who said of his father: "Like his countrymen, he knew nothing at all of art and couldn't understand what it was about or why it should be."

However great a mother's love may be, these two factors of unacquaintance prevent her from averting from the child a loss in spiritual, intellectual and moral life that is appalling. The slayer of the larger life and of the soul is this lack of knowledge. The process is passive at home, but the active, effective slaying is accomplished in the application of methods in the teaching of drawing in the schools.

Illustration Fig. 2 is the work of an American child whose forefathers were Plymouth settlers. He was a healthy boy, full of vigor, expressing himself in play and in drawing. His "Trip to the Moon" amused his parents and found no tolerance in the public school.

The public has the utmost faith in the efficacy of our schools, little questioning the soundness of the theories and methods there employed. Theories of art in general and of drawing in particular have escaped scrutiny. But these branches of the school curriculum are the least respected because of their absurdly undeveloped state. Indeed, the situation forces the question, "Why draw?"

Though our theorists on art education have been unable to make a satisfactory reply, the children themselves are doing it in every hour away from school as is evidenced by James who scribbled Fig. 2; by Pamela Bianco who reminds us of Botticelli and who has given us Fig. 4; by Romano Dazzi who has become a master in picturing soldiers, animals or whatever he sees, Fig. 5; by Albrecht Dürer, whose portrait of himself is full of the promise of the great gift he was later to develop, Fig. 6; and we have the other drawings made by young

people:—Fig. 7, by Katherine, Fig. 9, by Benjamin, the excellence of any one of which would win the admiration of any artist.

Turning to literature in our hours of relaxation we try Dante, Milton, Shakespeare, but to dip,—only to find the mind out of training, unable to sustain an effort in this higher atmosphere. Then it is we learn that Hilda Conkling, at the age of four to nine has found a way of thinking to make us, as well as her mother to whom the lines are addressed, happy. She has made "a song and a poem all twisted into one," and proceeds to lead us into her "field of wonder" where "breezes stir nothing but happiness."

Less mature in his art, but quite as imaginative, James presents in Fig. 2 a cycle of adventures in which three very, very little boys take a "trip to the moon." We must not limit our estimate of the significance of these drawings to their remarkable imagery. The value of this performance is greater in the quality of his lines characterized by sensation-thrusts, instinct-fresh in their record, abounding in jottings of form-notes that presage mental powers, vision and the plenitude of motor impulse to assure a rich maturing. James's drawing is radiant with promise in power of expression.

In this initial stage of his development James's expressional impulses are of a nature identical with the spontaneity in the drawings of Asiatic masters whose creations fill the art collections of the world. The experienced artist reads in the boy's drawing marked promise, and with what more desirable gift could he have been endowed? Yet this seed, this germ of power, went unrecognized; it died because his world, parent and teacher, was unprepared to understand it.

Hilda Conkling in her poems, and James in his drawings, demonstrate that it is not necessary to know things to say things. The subtleties in thought in Hilda's verse rival those of any master of song, her expression shares their largeness as she has great capacity

for feeling, and in the fine arts feeling has precedence over thinking. James's drawing and Hilda's verse tell us anew that art is autobiography of visions, moods, self-revelations; the discovery of relationships with the tangible and the intangible. Art is also a confession, a mirror of self at the moment of the discovery of these sublimating connections.

Such mental states characterize the exquisite pencilled fantasies of the other little girl, Pamela Bianco, who, while yet very young, gained recognition for her talent in London, New York and Italy where the exhibitions of her work created a sensation. Its beauty became evident in her first delineations. She was stimulated by the children and the animals about her and by the fairy-tales told by her mother.

A comparison of Fig. 2 (James's) with Fig. 4 (Pamela's) affords a psychological observation of educational value to the effect that the mental processes in the sexes display such differences, even at this age, as to make educational methods harmful in which they are ignored. The dominating note in James's drawing is adventure, miraculous and interminable; whereas the drawings by Pamela and the verse by Hilda Conkling are the sweets extracted from appearance.

These compulsions of either sex are vital when subconscious; and if the intuitive is undisturbed they will prosper by self-development.

This budding of the creative spirit in children is not helped along by guidance; something far more subtle stimulates its growth. The educational procedure, applicable here, is disclosed by Hilda Conkling when she confides in her perfect teacher, her mother:

"If I sing, you listen:
If I think, you know."

unconsciously pointing to the necessity of identifying self with another's outflow of spirit,—a sympathetic response, as the essential

to the growth of the artistic perceptions. The equally unconscious exclusion by her of guidance is an attitude which keeps intact the full artistic integrity.

Fortunate in this influence were Pamela Bianco, Romano Dazzi and a host of artists. The spirit of art hovered about the cradle of each, their parents understood, knew; and throughout their childhood there was accorded them appreciation, discriminating, benevolent, sympathetic and devoted.

The story of Michael Angelo's boyhood is generally known. An ideal nursery for genius was this household of Lorenzo de Medici. Adopted by the family, young Michael found himself surrounded by artistic treasures and helped spiritually and mentally by his patron. We are also familiar with what this greatest of all artists has, in turn, given to the world.

Menzel did immortal work before he could legally sign a contract, and we have yet to fathom the indebtedness of modern Europe and the modern world to this intellectual giant. Equally we have learned to appreciate Albrecht Dürer whose work and influence are all-prevalent in every centre of Occidental culture. We have every reason to hope for as great achievement from Pamela and from Romano, provided society can measure up to what they can give.

Why should we not have reaped a harvest of great work from James, Benjamin and Katherine, children of the Anglo-Saxon race, two of them American? And why may we not entertain the thought that the tens of thousands of children born in this free land who show capacity for art in a high degree can be made useful and effective in advancing civilization among us by an art rivalling that of the great past?

Our failure to hold such an idea or take it seriously, may be attributed to our incapacity to understand self-development as related to the technics of drawing. A release from this unfortunate condi-

tion and a remedy may be sensed from the following analysis of the work of these children and from an examination into their lives.

Pamela's mother is an English novelist, her Italian father is a master book-binder. The child has lived in Italy where the atmosphere of the sacredness of art still lingers, and she has also been strengthened in England by the vigour of the appreciation of the beautiful so characteristic of our English cousins.

Pamela's earliest efforts at drawing were at once understood. Her parents, like Hilda's, divined that a first condition for growth lay in the stimulus emanating from appreciation properly tempered with wisdom. They refrained from having her tutored in drawing. In other words, the principle of art education upon which the future will depend for the higher standards of culture is here brought to the fore:—that in atmosphere, opportunity for work, in understanding, appreciation, and reward for the achievement of the beautiful, we shall have henceforth that which is to replace the present school methods based on abstractions, rules, and principles, space divisions, drills, copy-books, type-forms, cast copying, untechnical correlations, exhibitions, commercial standards, mathematical approaches to the avenues of art; authority, supervision and management by agents who are not creative artists.

Romano is an illuminating example of the fruit of right conditions, and his accomplishments go to disprove the theory that methods of work spring from rules and principles; they point to the more acceptable view that every child must and will find his own method, and by this process there is evolved a personality. This son of Arturo and Lia Dazzi is our symbol of right education for art. The sculptor, Arturo Dazzi, today one of Italy's most celebrated artists, was a Carrarese who, however, moved from Carrara to Rome before Romano was born.

Katherine was born in China, one of three daughters in an English

family. Owing to their isolation, the education of these children devolved upon the mother. As a love for art had been hers from childhood she willed into her children this taste for drawing, and succeeded so well that when, at the age of eighteen, Katherine and her younger sisters were brought to Europe to finish their education, it was found that Katherine had been doing work of astonishing merit, and her sisters' drawings almost reach the same phenomenally high quality. All three were as ardent workers as Romano, as prolific in output and as impressive in ability; yet there was wanting the spark of life, the voice, the message that is in personality, of which Romano, Hilda, Pamela, James, Dürer, Benjamin and Michael Angelo had abundance. There was an inherent weakness in these drawings, as they were reminiscent of the works of Tintoretto, Veronese and the period of great art in which these masters lived. The mother had succeeded in awakening a reflection of a noble past in art unlinked with the present realities;—there was no message from this twilight. The energies of her children had been misdirected, proving that influence must be of the right kind to be of value. The beauty of the drawing, Fig. 7 is undeniable, the sentiment is deep, but the voice is far off, an echo, a reminiscence. Preferable to Katherine's course is the one of which Romano is our symbol. Romano was not led to an ideal; he evolved his own, and therefore happily he never reached an end but kept on growing, as all artists do. The child's instinctive exploration of nature's abundant interests safely makes for individuality giving the worker a voice that can be heard today and understood. The case of Katherine presents evidence that a parent with a hobby in education may become an enemy to the child. In more ways than one we shall have to liberate the child. From the fate of Katherine we may gather that safe educational procedure must rest on a determined repression of guidance.

If education is self-realization, then the portrait study the boy

Dürer made of himself, Fig. 6, would seem to indicate that his had progressed far. Oscar Wilde has said something having the following purport:—that an artist may be acclaimed master when each unit of the cycle of his work shows the same strength. Surely Dürer never excelled this drawing in quality.

The vignette, Fig. 8, by the same hand, is a fragment from a page of the prayer-book drawn and lettered for Maximilian I. It was done in the artist's maturity but the lines are as young as those in his portrait, Fig. 6. All the great masters are old when young and young when old. In Dürer's case this super-condition was made possible by the circumstance that in his childhood he had not suffered subjugation to another's will.

Dürer is a product of the apprentice system current in the time of the Old Masters. It was required of the boy and his apprentice-mates that they grind the colors, help prepare the mediums, assist in shaping and priming the panels. This experience gave them technical knowledge of their craft such as no professional artist has today. The apprentice practised drawing unurged, the incentive coming from his opportunities to assist the master in minor details of his painting, carving, sculpture, gessoing and gilding. The character of his work helped him to comprehend ideals. Appreciation of beauty came naturally where representation was tinged with the faith of his fathers, where the work was a prolongation of his verbal prayers, an expression of his love for life and light, aspirations, hope. Dürer, the boy, looked forward to a life of service to the community in which he lived, he gloried in the thought of becoming the creator of representations of saints, angels, the heavens, of work in color and in gold, of beauty overwhelming for the centuries.

No longer a child, yet young, Benjamin made drawings like Fig. 9. They are not academic, reflect no popular models, give no hint of a foundation in education the structure of which is a medley of rules

and principles, of methods, exercises in composition, design or other formula. These drawings are a spontaneous efflorescence of feeling and display of fertility in invention reminding us of Dürer or Raphael, a high grade art for which our educational system and our social organism are unprepared. He has come into the world at a time when his message is not wanted. His song and his prayers are unheard. Nine long years have gone by since these creations came into being and the man has been pressed away from his own great spiritual beauty, from his marvellous invention, toward academic formula in the schools; and later, in his endeavour to earn a living, he has had to go down to the lowest commercial misuse of art the world has ever known. The demands of society are on that level and it stands indicted. This weakness in education, and society's crime in the neglect of talent that has "arrived" despite the handicaps imposed by both, is oppressively felt everywhere in our land, and these two factors work against the realization of local art, of a national art, or art in any form whatever. Can mothers endure the prolongation of a system of education and a social state so remiss? Can they accept conditions that wither the soul-speech of their children, deny them the happiness of inspiring work which is their right, and keep them from creating beauty which alone would give evidence that civilization was again on higher levels? What is to become of the children to whom nature has given the capacity for the enjoyment of rare values, the music, the tone, the mysticism, such as are in the work of Benjamin? They want opportunity to express what is in them. Just that is denied to talent in and out of school—the spring frost killing the blossom.

The fates were no more kind to James than to Benjamin. It is to be lamented that he was born in a country whose citizens have a penchant for standardizing even the processes of art education, the spell of which also dominates the homes. The parent, helpless in

matters of art, expects the school to "teach the child properly." In the case of James the schools failed and, as was inevitable, his impulse for drawing languished. Lack of environment, opportunity, stimulus, and the failure to awaken high ideals, were responsible. Before being extinguished there was the usual last art-flicker expressed in caricature, this influence coming to youth by the flood of print with its comic page upon which most children feed on the day of rest and on the six days between.

As will be seen in Fig. 10, James was interested in horses, and the boy should have been allowed to draw horses and other animals year after year. Horses, however, are not included in the school's scheme. At best the ardent pupil is given a print representing a horse, or a page of horses pictured in complicated movements of no value to a child unable to get from any print a sufficiently strong impression to make a drawing with enough vitality to justify the exercise.

James's tree, Fig. 79, displays the weakness of another phase of the same method. An artist will see at a glance that the boy was not interested in this drawing of a tree. The mannered rendering points to the copy-book, and to the confused teaching of principles which require that the child utilize this misshapen delineation in an exercise for, or in, composition. Drawings so made are intended to suffer transformation subsequently, to merit through the agency of the beauty principle a standard higher than nature, by sacrifice of that shade of substance the drawing may still possess. The goal is supposed to constitute an ideal of beauty to be gained by pure abstractions. The presumption of this requirement made of the child to do the impossible, that is, to draw realistically while at the same time obeying certain formulas governing design, is one of the incomprehensible errors of modern methods. The composition referred to here is the narrow conception of it which design has

Fig. 79.

Public School Drawing, by James.

Fig. 80.

School Drawing by James.

The Stuffed Bird is Copied.

fixed on education and made to rule in our schools. It alienates the child from his natural interests in drawing.

The correlation of drawing with nature-study is quite as confusing and alien to development in drawing as, by the attempt to establish such a relationship, art is made to serve science. Correlation strangles the art-impulse and undermines the technic. Fig. 80 is an example of drawing correlated to nature-study. The method is:—a talk about birds, a stuffed bird is produced as a model, the boy draws it carefully as required. In consequence the rendering is feeble. A stuffed bird cannot impulse a child; it is less effective in giving an impression of truth of form than either a photograph or a print, both of which are in themselves incompetent to arouse the form-sense. Away from school the boy gets into action as we see in Fig. 81, where he has drawn the bird from nature well observed and much alive. This shows he likes birds and wants to draw them as he knows them.

Looked upon as a waif, stigmatized as mere representation, considered not submissive to formulas required to make the educational machine run smoothly, drawing is condemned. Even a layman may see that here is an educational theory in conflict with a natural expression of the child. Figs. 79 and 80 are concrete evidence of the formalizing, weakening tendencies of modern methods in drawing, and Fig. 81 shows the unconquerable spirit of childhood and youth, in revolt against unnatural laws. Childhood objects to having nature once or twice removed. Fig. 81 is not a submission, as are Figs. 79 and 80; it is an announcement of self, an inspiration.

It is accepted by every person of creative ability that drawing is in essence mystical; in rendering, firstly synthetic, secondly analytical. But the cry of heresy has been raised in every school when doubt was thrown on either theory, the Pestalozzi mathematical, or the Fenollosa[1] space-dividing, as a foundation to drawing.

[1] See Chapter II, The Makers of Methods.

Yet these fallacies are written large on all drawings required of James; for instance, Fig. 82, which is from the Pestalozzi methods; Fig. 83 is a combination of Pestalozzi and Fenollosa doctrines; and Figs. 84 and 85 are examples of the Fenollosa influence. We compel children to "take the course" by which, from the very first lesson, they are taught abstractions.

The drawings by Pamela, Romano, Dürer, Katherine and Benjamin, and James's Fig. 2 are the method of the child; those representing the method-maker are Figs. 82, 83, 84 and 85. A comparison of these two groups shows that in the contest between the best school art-teaching theories of a century and the child, the latter wins and is the one to be trusted. We are here converted to the view that those who furnish methods for teaching fail to link up with what the child brings with him out of the joy of living.

Next to the liberation of the child, we have at heart the emancipation of the teacher. He is to be led out of the labyrinth of inconsistencies in technics, principles, and pedagogics, in order that his general conception of art may rise to the height where he can be a true companion to the child possessing the instinct for drawing. And as this information is equally available to the parent, a welding of the home with the school becomes possible. This union of effort participated in by parent and teacher cannot fail to bring happiness to both. Once the false formulas are put aside, all care of children in their drawing becomes a simple matter and a pleasure. We have but to follow the child then, in place of leading one blinded by formula.

No fault can be found with any teacher for the conditions that exist today:—it is the foundation of the system that must be changed.

CHAPTER II

THE MAKERS OF METHODS

TWO men, Pestalozzi and Fenollosa,[1] previously mentioned in connection with the art theories and methods taught in the public schools, are chiefly responsible for the conditions we face today, and their personalities are consequently of the greatest interest to us. The first had no art perceptions whatever; the second was possessed of insight into the subtly artistic to an unusual degree but he was not a creative artist; moreover, he was an Orientalist. These two leaders were unlike in spiritual, intellectual, and technical equipment. Though Pestalozzi was vociferous on the subject of the elements of line which he believed to be the straight line and arc, Fenollosa maintained silence regarding them.

Leaders in Normal Art Schools accepted Pestalozzi's principles but found it advantageous to add the Fenollosa method. The desire of the Normal Art Schools to reconcile the theories and the principles of the leaders brought about their adoption of the view that a picture is technically identical with pattern, which accounts for the drawings by James, Figs. 79 to 85.

Contrary to the altruistic motives asserted in his writings where he constantly avows the will to bring the benefits of drawing to the masses, Pestalozzi, the high-priest of methods, sacrificed the good

[1] Fenollosa is the American symbol for the Asiatic art-influence which has reached Europe in like measure.

he aimed to attain to his idol, general correlation; he destroyed the very genius he wished to save.

In his writings Pestalozzi also speaks of "free-hand drawing," a singular expression when one tries to connect his conception of it with Figs. 2, 4, 5, 6, 7, 8, 9, 13, or any of the drawings in this book made by Romano. He thought "free-hand" drawing is to be got by measurement and persuaded himself that the geometric element must turn pictorial at some remote point, oblivious of the fact that lighted objects cannot be drawn with "lines that measure."

Being dissatisfied with the art-possibilities of the line that measures, Ruskin and other educators took issue with Pestalozzi's reasoning. However, the popularity of his teachings was not perceptibly weakened until the advent of Fenollosa.

In the last quarter of the past century Fenollosa gave us the line that divides areas. It is not a form line; we describe it more truthfully by calling it a delineation; and it is essentially an arranging factor in design. By means of it Fenollosa boldly set up the theory that picture and pattern are identical. Also this line that divides areas was supposed by its sponsor, Fenollosa, to turn pictorial eventually, and he was fond of directing attention to drawings by Michael Angelo, Titian and others as vindication of his theory.

But neither Pestalozzi's line that measures nor Fenollosa's line that divides areas has been found to serve the pictorialist, and under these circumstances the theory that picture and pattern are of one fabric shows that their formula for the teaching of drawing is palpably unsound. From such a foundation, which these leaders furnished, the key to the teaching of the technics of drawing is missing.

Pestalozzi wished to reduce all drawing technically to the child's capacity for receiving it. In place of availing himself of what the child brings with him to school, his imagination and his interest in concrete things, Pestalozzi forced upon the child abstractions. He

Fig. 81.

Drawing by James. Volitional, Out of School Hours.

A Live Bird is Observed.

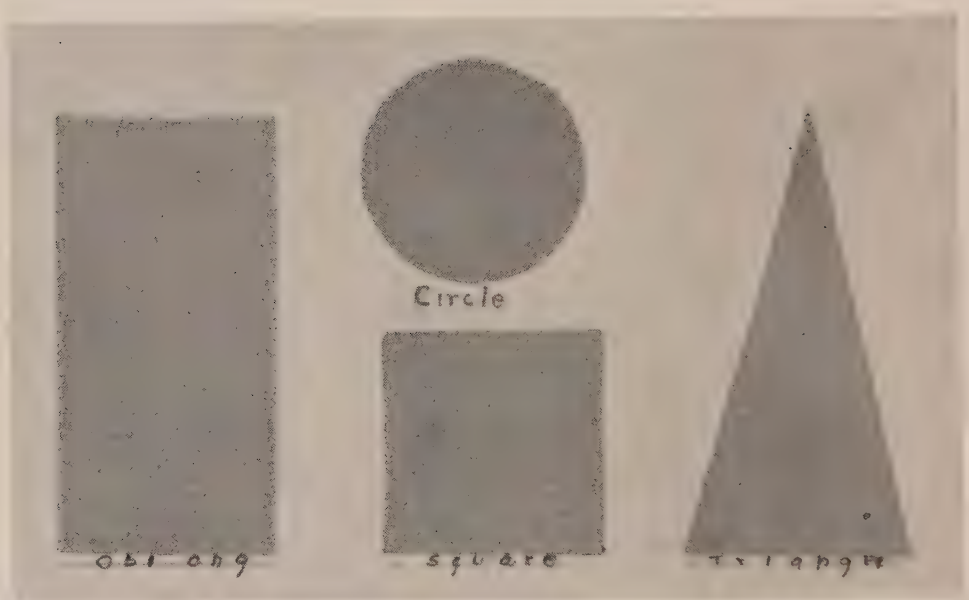


Fig. 82.

Type Forms. School Drawing by James.

did this, thinking that drawing could be made elementary, and that it could be so taught as to reach the understanding, making possible a building up, step by step, of elements, advancing from the simple to the complex. To succeed he had to find the elements of line. This he did to his own satisfaction and to that of his innumerable followers in Europe and America to our day. The great teacher believed that the line that measures was the line from which art springs. This line has length and is of one dimension. But measurement has proven itself to be not an element but a property of line.

Fenollosa's line that divides areas is a two-dimension factor, and division is also a property but not an element of line. He evaded seeking the element productive of three-dimension drawing although this important factor develops the tactile sense, makes graphic representation, and is pictorial expression; consequently one branch of our art was left by both founders of methods without technical explanation, and the entire subject has remained enveloped in mystery.

Ruskin was the first to perceive that a three-dimension factor was needed in "free-hand" drawing. He wished to invigorate drawing in the English schools by finding some new element in line that would result in such qualities as are peculiar to the paintings of the Primitives of Italy, of whom he was enamoured. He desired to supply something other than the cold, mechanical line of the Pestalozzi method. As Ebenezer Cooke, his pupil, tells us:— "Ruskin wanted the elements discovered that would enable students to make the line the artist loves." But though he could not free himself from Pestalozzi's theory that the elements of line in drawing are the geometric straight line and arc, he failed to find in these geometric elements that which is productive of the tactile he sought in drawing, consequently he looked for a third element to supply it.

Ebenezer Cooke, who carried on this search after Ruskin's death,

thought that possibly a third element of line was to be located in a quality of the ellipse, and he called it gradation. This he applied to design and it gave him certain aid he sought but left him unsatisfied. In his "Report to Parliament" he enlarges upon the need of something that will carry drawing beyond pattern. On page 137 of his paper we read:—"We should be able to find the elements of line; any attempt to use those generally recognized will show they are almost useless." Here we have a great teacher pointing to the fatal weakness in our theories in teaching drawing. He is testing Pestalozzi's ideas as to what constitutes the elements of line; he feels that they have not all been discovered, yet, he says:—"If we are to have elementary drawing in our public schools, we must be certain as to what these elements are." Like Ruskin, he asks, can there be a third element, or is it needed? Give us light on the subject or public school drawing, as a theory or in practice, will not be as effective as it should be. He also asks whether the two elements of line that serve geometry have any relation to design or to pictorial drawing, and he exclaims:—"If so, it devolves upon us to define what that relation is."

This search, aiming at the root of the matter, was not concluded by Mr. Cooke and the situation has remained as follows;—tactile drawing has languished by being based upon the geometric principle of line on the one hand, and subjected to principles governing design on the other; while to the child is left the impossible task of adjusting the conflicting theories, principles and manipulations.

Would it not be wise for us to try to fathom the inter-relations of the various branches of drawing that we may establish them, giving the student not recipe but power? Our teaching aspirations will be attainable when we ourselves are clear as to the technics that make the art language.

CHAPTER III

PESTALOZZI'S THEORIES CONCERNING DRAWING ANALYZED FROM THE STANDPOINT OF THE PICTORIALIST

IN his book, *How Gertrude Teaches Her Children*,[1] the great Swiss educational reformer, Johann Heinrich Pestalozzi, has pointed the way to the preservation of the child's individuality, and he has brought mankind to comprehend that the child must see and think for himself, that the expression of his own thought educates and develops him. "Man," he shouted, "never forget it; all that you are, all you wish, all you might be, comes out of yourself. All must have a center in your physical sense-impressions, and this again is yourself."

The application of a principle in general education to a specific branch of it is, however, not without its difficulties, especially when the theorist's aim is method. In attempting it, Pestalozzi at once drops into error by trying to father an art he has not practised; he boldly forms a theory for teaching what to him is still unfathomed. We read:—

> The usual course of art education is to begin with inaccurate observation and crooked structures; then to pull down and build up crookedly ten times over, until at last, and late, the feeling of proportion is matured. Then we come, at last, to that with which we should have begun, measurement. That is our art-course. Yet we are so many thousand years older than the

[1] See Bowen.

Egyptians and Etruscans whose drawings all depend on perfect measurement, or are at bottom but simple statements of such measurements.

He continues:—

And now comes the question:—What means have we of educating the child in this foundation of all art, correct measurement of all objects that come before his eyes? Obviously by a series of measuring subdivisions of the square, which are arranged according to simple, safe, and clear rules, and include the sum-total of all possible sense-impressions.

In these paragraphs Pestalozzi is all unwittingly casting a mould about the child, repressing his instincts, crushing his spirit by forcing upon him generalizations and abstractions, purely mental ready-prepared products. Pestalozzi's methods prove fatal to the great principle he has annunciated.

Then doubt befalls him.

God forbid [he says] that I should wrongly influence and blind the mind to natural forms for the sake of these (geometric) lines and the art of teaching. Objects must not be taken from the child that he may only see lines. Natural form comes first.

His misgivings arise from his observation of the method of work by the artists of his acquaintance, of which he says:—

True, the modern artists, in spite of the want of such measurements, have by long practice in their craft acquired methods by which they have attained more or less ability in placing any object before their eyes and drawing it as it really is in nature. It cannot be denied that many of them attain this power by toilsome and long continued efforts. By the most confused sense-impressions they reached a sense of proportion so far cultivated as to render actual measurement superfluous.

Here Pestalozzi half confesses to the belief that drawing is not necessarily arrived at by mathematical factors but may be imitation.

Additional weakness in his position is to be seen in his words to Gessner:—

Fig. 83.

Still-life. School Drawing by James.

Fig. 84.

Conventionalized Form. School Drawing by James.

I did not, and do not wish to teach the world art and science; I know none. I did and do wish to make the learning of the first beginning-points easy for the common people.

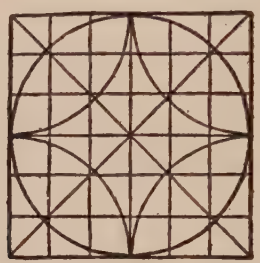
He is strengthened in this desire for advancing art-instruction by the following observation, personal with him:—

But there were almost as many varieties of methods as men. No one had a name for his own, because no one knew it clearly, therefore he could not properly impart it to his pupils. The pupil also was in the same state as his teacher, and was obliged, with extreme effort and long practice, to find out a method of his own, or rather the result of a method, and to acquire a correct sense of proportion. And so art stayed in the hands of the few happy ones who had time and leisure to gain this sense by circuitous ways; and therefore, no one could look upon it as an ordinary human business, or claim its cultivation as an ordinary human right. Yet it is one; at least, he cannot be contradicted who asserts that every man living in a cultivated state has a right to learn to read and write. Then evidently, the wish to draw and the capacity for measuring, which are developed naturally and easily in the child (as compared to the toil with which he is taught reading and writing) must be restored to him with greater art or more force, if we would not injure him more than the reading can ever be worth.

To remedy this imagined evil, he invents a system of lines "which are arranged according to simple, safe and clear rules, and include the sum-total of all possible sense-impressions." See Fig. 88. This system of lines he supports by the following rule:—

In order to found the art of drawing, we must subordinate it to the art of measuring, and endeavour to organize as definite measuring forms the divisions into angles and arcs that come out of the fundamental form of the square, as well as its rectilinear divisions. This has been done, and I think I have organized a series of such measuring-forms, the use of which makes the learning of all measurements and the proportions of all forms easy to understand, just as the A. B. C. of sound makes the learning of language easy.

Pestalozzi also asserts that Fig. 88 contains all the characteristic lines of the art of writing, disclosing thereby his desire for a correlation of the art of drawing with that of writing. We follow him to the heart of his method in the following: "The means of making clear all



(From Bowen's *Pestalozzi*)

FIG. 88.

THE PESTALOZZI CHART OF THE ELEMENTS OF LINE.

He taught: "Angles, Parallels, and Arcs comprise the whole art of drawing. Everything that can possibly be drawn is only a definite application of these three primary forms."

knowledge gained by sense-impressions comes from number, form and language."

Pestalozzi failed to see that unless experience gives us knowledge of drawing we are not in a position to lay the technical foundation of it. In controverting Pestalozzi, a master of drawing would say that the child begins his drawing with free, spontaneous activity, entirely in the nature of play; that the beginnings are not artistic but are the child's record of his imaginings; in short he believes that the child naturally invents. Pestalozzi's "simple, safe and clear rules" will check all fancy and all invention and render drawing uninteresting to any mind whether young or old. The child's earliest attempts at drawing are expressed in the scribble, a technic which gives an effective outlet to his rich mental pictures; what he draws is pre-perceived and the whole trend of his efforts is toward represen-

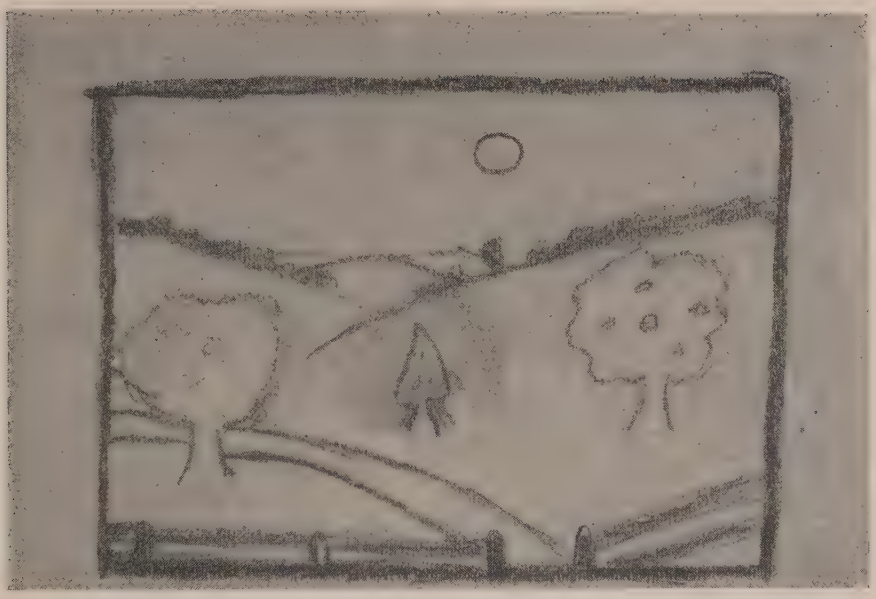


Fig. 85.

Landscape. School Drawing by James.

Fig. 86.

Drawing by Romano, Age 16.

tation. His progress from the indefinite to the definite is the best way as it is his own. In number, proportion, or geometric shape he has no interest as he wants the inner to formulate into the outer—the self is to be expressed. Of Pestalozzi's followers we ask:—why oppose nature's method? Let art-teaching conform to it and we shall find that the child's instincts are tactile, and that he uses naturally the technic that evolves pictorial drawing.

It would be far better to have children imitate Raphael's lines than to have them calculate distances on uniform, straight or curved lines as Pestalozzi required. Both suggestions, however, are absurd, the first being futile even for an adult as copying will not bring the power of the master, and the second equally bald of results as nature's objects never hold the mathematical straight line or arc.

When Pestalozzi presents his disclosure of methods erroneously attributed to artists, he does incalculable harm as his observations satisfy the literal mind. It is the wet blanket which has lain chilling the creative impulse since the day his teachings were accepted. Had he been acquainted with pictorial art, or even with design, he would have known that the artist expresses the inner, obedient to the art-impulse; that nature is a factor stimulating to this impulse, and that, though facility in art is usually gained by long continued effort, it would be misleading to speak of the activity as toilsome.

To genius art is spontaneous fluent speech. Art remains outside of the executive possibility of the person of no talent though influencing him culturally, and to the individual having some natural aptitude for art it is pleasure inexhaustible. If Pestalozzi's life had been steeped in an art atmosphere he would not have tried to make art a science. Dürer's art should have taught him that masterpieces may be drawn in childhood.

To unlearn that which is a wrong foundation entails what is indeed a "toilsome and long continued effort," and it would require

genius to overcome the obstruction thrown in the way of the student by Pestalozzi's method based upon the straight line and arc.

When Pestalozzi complains that "There were almost as many varieties of method as men," we oppose his view by asserting that there must be as many varieties of method as men if we are to have art. Anything short of that state breeds uniformity which would be the death of art, signifying the exhaustion of civilization.

Pestalozzi failed to distinguish between geometric form and tactile form. One moment form to him was a silhouette, another it was a type. Proportion and form also seemed to him synonymous. He makes an uncompromising assertion on the subject saying: "Nor can his art (without proportion) have that real value that it might and should have were it in harmony with the great purposes of education." If Pestalozzi had seen the Sistine Chapel decorations by Michael Angelo, he would have found all the figures satisfactory as to their proportions, though the exaggerations in the anatomical structure of each are such that not one of these figures could live. Proportion is not a matter of fact nor of consistency with nature, but of the right impression.

In opposition to the theories advanced by Pestalozzi, the pictorialist adheres to the following principle:—the child does not at first or naturally draw from an object. It would be poor policy, even with mature students, to "teach the form of every object, that is, its size and proportions," as the motive for such work is not artistic; the exercise is thereby twisted in the direction of a prosaic and altogether valueless effort as it is lacking in self-expression. Under these conditions drawing soon becomes toil, even drudgery. Anyone who undertakes to render nature by attempting complete measurement will produce that which will interest no living creature.

CHAPTER IV

LINE; ITS TWO ELEMENTS, ITS THREE PROPERTIES, AND THE PRINCIPLES THAT GROW OUT OF THESE

WE begin our analysis of the technics of drawing by tracing Pestalozzi's deductions in his quest after the elements of line through which he hoped to secure elementary drawing. His idea was to reduce our sense-impressions of material form to abstract generalizations; he wanted concrete form translated into shape, to become a sign or a symbol. This purely mental product he thought offered the coveted condition for accurate measurement which would enable the learner nicely and precisely to estimate proportions, thereby solving what was, to his scholastic mind, the chief problem in the teaching of drawing; then, by some later spontaneous expression, unrelated to his method and unfathomed by him, he divined that his abstractions would be resubstantiated, making it possible, even certain, for anyone eventually to emulate the pictorial qualities as exemplified in Fig. 86.

The practice of art teaches us a different lesson. It is comparatively easy to reduce the drawing, Fig. 86, to an abstraction such as the design, Fig. 87, but every master in the fine arts knows that we cannot reverse the process; we cannot gain the tactile qualities of Fig. 86 by any method involving the uniform line. Pestalozzi's line that measures does not even cover the abstractions in Fig. 87, as the kind of uniformity of line here used serves another purpose,

which will be explained presently. All the service the Pestalozzi line renders is to furnish the edge, margin, or frame, as we may choose to call that line which bounds the drawing, Fig. 86.

Pursuing our object of exposing the actual relation of drawing to geometry we are able to reason that, since the Pestalozzi line fails to get results beyond geometric shape, we seek for other means with which to reproduce the effects of nature, we want an element of line that will produce rounded, tactile form;—transition is that element. Transition expresses itself in gradation.

Uniformity and gradation are the two elements of line in drawing; measurement, division and fusion are the three properties of line. The first property answers to the words "how long," the second to "lying on the surface," and the third to "in and out of the depth." Fig. 89 will show these fundamental factors in their order and in their relation to one another.

In English and American schools elementary drawing is accepted as meaning beginnings in a general way, mechanical helps, geometric shapes, simple perspective, simple design, nature-units, or objects for drawing exercises.

If elementary drawing were possible, it would of necessity have to grow out of the elements of line; that is, its manifestations are perforce to be looked for in the technic, certainly not in the promiscuous groups of the studies just cited. The term "elementary drawing" will have historic meaning, serving as a memorial to Pestalozzi and his century of lamentable influence; otherwise the expression will probably be discarded or confined to geometric design as soon as the two- and three-dimension modes of drawing are better understood.

An element of line is made obvious to the understanding by the service the line renders. When the uniform line measures, it serves construction; when it divides, it ornaments surfaces; whereas the transition line produces the round in the sense of

Fig. 87.

A Two-Dimension Rendering of Fig. 86.

FIG. 89[1]

Elements of Line	*Classification of Line*	*Property of Line*	*Dimensions*	*Product*	*Quality*	*Unity of the Arts*	*Pedagogics*
Uniformity	Uniform Line A	The Line that measures	has length	Leads to geometric, instrumental and architectural drawing	Scientific	Construction	Is taught by method
Uniformity	Uniform Line B	The Line that divides areas	has length and breadth	Leads to flat drawing and design	Æsthetic	Decoration	Is taught by method
Gradation	Transition Line C	This Line in its mature form fuses, combines, models	has length, breadth and depth	Leads to drawing in the round, tactile form and pictorial qualities	Tactile, Tactual	Drawing	Self-development

The immature Line C is illustrated in Fig. 89 A, a drawing by Romano, age 5. The mature Line C, appears in Fig. 89 B, a drawing by Paul Baudry, the great French Mural Painter.

Compare this chart Fig. 89 with Fig. 88 devised by Pestalozzi and Fig. 92 originated by Fenollosa.

material body. There is never anything simple about the transition line.

The Pestalozzi uniform line A has less art capabilities than the Fenollosa line B or the pictorial line C. Pestalozzi and Froebel knew no other line than A.

We must be explicit about line A. When it is used in combinations in accordance with the laws of perspective, three dimensions are secured in the abstract; however, the line does not of itself yield depth.

Measurement is dependent upon mechanical uniformity of line; therefore line A is adapted to mechanical drawing. Feeling may be associated to some extent with the uniform line A. It has power to awaken sensation in us by its velocity, which is the momentum of our reading of the line. The architect and the mature artist express feeling with lines A and B. They accomplish this by a control of their velocity. Students should be made to understand that velocity accounts for sensation in lines before they are combined in arrangement—that the measure of sensation is vastly increased when either line A or B is used in arrangement; also that the æsthetic principle becomes active in line B when it is arranged.

Though line A[1] produces sensation as the result of velocity, it is temperamentally cold. As conceived by Pestalozzi, the line was absolutely devoid of all feeling since he confined its uses to the foot-rule. In his scheme of education the uniform line excited interest only in the literal, calculating mind. Line A may be arranged by architects when designing structures and thereby obtain beauty of plan, but in that case its office of measurement is so overwhelming, and its æsthetic possibilities are comparatively so slight that our classification of it will hold.

Line B, when used in arrangement, is better able to express

[1] See article on "Velocity," by Endell in *Dekorative Kunst*, Vol. II, pp. 119–125.

feeling since to its innate velocity-sensation is added the nobility and the wealth of the quality that come with balance, which quality, when attained, is one phase of beauty.

The uniform line B, made popular in America by Fenollosa, was derived from Asiatic sources but is not identical with either the East Indian, Chinese, Korean, or Japanese lines.

When line B divides areas it insures flat drawing, and having little measuring propensity it arouses stronger feeling in us than line A. The uniform design line B cannot be used without employing the design principle of space division, which involves the exercise of a nicely trained judgment guided by feeling. The result is decoration. The intellectual reach of this factor is bounded more nearly by symbol than by story. The expression of story falls to the lot of line C.

The line that measures, when employed in making enclosures, produces the plane, Fig. 90. The line that divides makes an area or a space of what it bounds, Fig. 91. The uniform line, used with the design principle, reveals its nature in this, that it maintains its integrity everywhere:—see Fig. 92 which is a combination of lines used in the Fenollosa method. The lines inside of the boundary of Fig. 92 divide the space into areas; we impress upon the student that they divide, they are made as a fence to separate fields.

The lines used in Fig. 93 turn into areas what in nature is body, and they create areas where in pictorial drawing we should have background. The areas I and II in Fig. 93 are purely abstract; they lack all semblance of the concrete; they are without substance, devoid of lighted air and are examples of surface drawing.

This line that divides, having length and breadth, has its evolution in breadth,—see Fig. 94—and in the degree of dark,—Fig. 95. The latter is called the scale of light and dark, and it may be made into as many units as can be kept distinct. These units of varying

Fig. 89a.
The Immature Line C. A Drawing by Romano, Age 5.

FIG. 89B.

THE MATURE LINE C. A DRAWING BY PAUL BAUDRY, THE GREAT FRENCH MURAL PAINTER.

Fragment from "The Shepherds," cartoon for the foyer of the Opera House, Paris. Braun & Co., Paris.

degrees of dark should be called flat tones in order to distinguish them from the tones in pictorial art to which reference should always be made as graded tones. Usually teachers in either department use the word "tones" without qualification, causing confusion to the student. The degree of that confusion will be seen later in these chapters.

The juxtaposition of units in the light and dark scale affords a measure of gradation, and this same use of the units, when amplified by skillful arrangement, yields emotion. The quality, however, is inferior to that gained by actual gradation, meaning constant transition, as the units get little momentum and less volume. The unit is before our eyes without mystery. It is all revealed. It halts our reading because of the concentration upon its area. Every flat tone, being an entity, is too local to allow much emotion to arise.

THE FLAT TONE IN DESIGN

When we undertake to enrich Fig. 93 by means of flat tones, without regard to rules in design, the successful surface quality may be impaired, as is the case in Fig. 96, where six different degrees from the scale of light and dark fill in areas. This juxtaposition of flat tinted areas causes enough gradation to "lift" the flat tones into different distances from us, producing some depth without attaining any perceptible form or tactile qualities. To make a better design than Fig. 96, that is, to bring it under the laws of two-dimension work, it is required of us to repeat the flat tones and to vary the size of their areas, as is done in Figs. 87 and 97.

The matter of skill in manipulation is also a consideration in technic. The hand, unaided by the ruler, is incapable of making a mechanical line. What is natural to the hand is the making of a line that is comparatively or moderately uniform such as line B, Fig. 89, and with still greater ease it makes the line having transi-

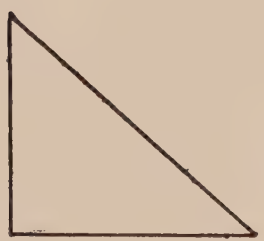


Fig. 90.
Plane.

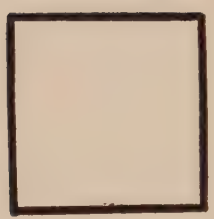


Fig. 91.
Area or Space.

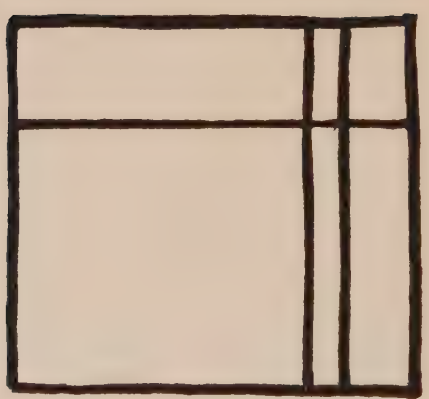


Fig. 92.
Foundation of the Fenollosa System of Art Education.

tion, line C, Figs. 89, 89A, 89B. In their order we have mechanical uniformity in the one-dimension line, free-hand, moderate uniformity in the two-dimension line, and playful transition in the line of three dimensions, and with these three factors the technic of drawing builds itself up.

THE TRANSITION OR GRADED LINE

The duty of the transition line is to fuse. It makes aerial effects tangible, and ties together and describes the detail of complex irregular solids; it models form. How the transition line leads to pictorial effect and to drawing in the round may be seen in Fig. 89, line C, expressed in an immature state in the drawing by Romano, and matured in a drawing by Paul Baudry, where it creates form in free-hand manipulation.

For temperamental expression this line's resources are unlimited. Owing to its inherent gradations it rises in this respect immeasurably above sensation produced by velocity. We have but to consider the crescendos. Where the transition line is used, that which is emotional may dominate: it usually does. Its intellectual activities are not kept distinct; combined with the emotional they are spontaneously woven into this technical fabric. The full capacity for expression of images of the mind, out of the realm of the real or the psychic, belongs alone to the transition line; it is therefore the perfect illustrative factor.

When the transition line is drawn within a one-dimension frame such as Fig. 90, it transforms the plane into a space. It does more. Its ever varying increase or decrease of breadth or dark, together with its changing edges, all surface-destroying agents, produce upon us the sensation of "going into space," or "coming out of the depth," thereby awakening our sense of the solid.

When used to depict the human figure or any natural form, the transition line describes the contour in detail and follows each separate

form inward toward the high points, the protuberances. Thus the line widens into shading, and is then able to describe the irregular, upwelling, undulating surfaces of which the human or any natural form is composed.

The transition line may be called a modulated, a combining, a descriptive line and a pictorial factor; whereas the uniform line merely outlines shape. By comparing the mature line C, Fig. 89B, with Fig. 98 the expansion of the line into tone is clearly shown. This extension adds momentum to this factor, producing emotional volume. The word "tone" implies fullness, a stretching, a vibrant quality, an inflection, a strain, undulations, temper, mood, a blending. All these are highly emotional factors. In graded tones we have the essence of all these qualities building up that which is pictorial. We pitch the word into a higher significance when we say that the harmonious blending of gradations in a picture-scheme mounts to, and triumphs as tone, which is a picture quality.

Gradations congeal into form-edges of an ever varying kind in all complicated renderings. They differ in degree of dark, in sharpness and softness, forming accents. The spirit and sparkle of a drawing, and a heightened emotional quality result from the effective handling of such edges. Gradations, used as tone, are capable of interpreting "mood," such as the mood of the day, etc. The true nature of the transition line is revealed in its spontaneous gradations which produce the highly emotional qualities associated with a good pictorial drawing. The development of such a drawing is a process in which the transition line not only fuses the form in its details, but the form with its background as well. Objects to be drawn are seen as a whole through atmosphere. In representation it is natural for certain temperaments to employ tones, for others to use lines; both aim at the appearance, the effect, the structure, the reality and the spirit. When we use tones the impression made is frequently

Fig. 93.

The Fenollosa Method, Effective When Applied to Design, Misapplied in Drawing.

Fig. 94.

The Scale of Breadth in Dark

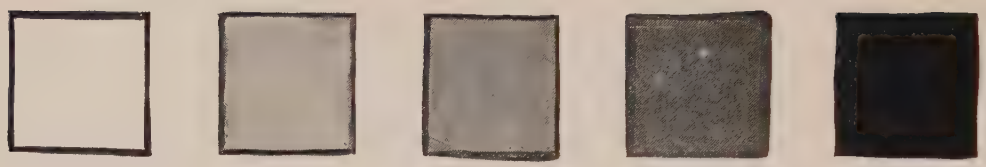


Fig. 95.

The Scale of Light and Dark.

Fig. 96.

Light and Dark Confused With Gradation.

more emotional, and possibly richer, than when we use lines where our wits are taxed to reduce an effect, as well as a form, to an abbreviation rendering both.

Occasionally the transition line hardens into incipient uniformity for short sections; these may be regarded as the tone key of the picture. They are accents that give flux to gradation; see drawings by Romano Dazzi, Ingres and other masters.

Tactile drawing is at the foundation of Occidental civilization. It is a vital part of our mental life, and one of our leading interests. That it was possible for Pestalozzi's theories to remain unchallenged and thereby effect the banishment of drawing from the education of the young, also that Fenollosa was able to increase the chasm, can be explained only by the fact that other people than artists have been entrusted with the art education of the young. The tactile sense is the form sense. By our school methods form has been sacrificed to shape, and history will attribute the decay of art in the Nineteenth and part of the Twentieth Century in large measure to this fact.

To understand the technics in gradation the meaning of space and of form must be clear. The term space means an extension in all directions. This definition gives it the three dimensions, but in design the factor of depth in a space is neutralized by the sense of void and immateriality. By contrast, in pictorial art, the term space is conceived as atmospheric depth. The same term may be used in both branches of art, but we avail ourselves of it more frequently where the sense of material depth is not present, that is, in design.

The depth in tangible things expresses itself in form. Body, thickness, the solid, concrete, rotundity, bulk, the actual, corporeality, all are form manifestations. They are opposed to the design idea of the abstract. We speak of the human form, animal forms, plant forms, cloud forms, etc. The pictorial, being form art, gives us an illusion of the real.

CHAPTER V

FROEBEL, FENOLLOSA AND PUBLIC SCHOOL DRAWING

FROEBEL, the creator of the Kindergarten, was a disciple of Pestalozzi. He subscribed to that educator's idea of "measurement" as being fundamental to drawing, but declared both imitation and feeling to be necessary additions. Unfortunately, Froebel was also too unacquainted with art to explain his more advanced thought technically. This inability accounts for the comparatively negligible influence he exerted.

FENOLLOSA

Two essays on "The Nature of Fine Art," by Ernest Francisco Fenollosa, appeared in the March and April issues of "The Lotos" in 1896. As a pronouncement of a theory of art it came upon the schools of our country with the weight of a new idea, comparable only to that challenge of Rousseau's, flung to dead conservatism in matters educational almost two centuries earlier. His message came at a time when, in the public school, the Pestalozzi influence kept drawing strictly within the sphere of geometry, bound to a perspective unrelated to art; and when, in the Art Academies, we were steeped in academic drawing. His bolt pierced this atmosphere, clearing it. Its reverberations voiced the truth clothed in his statement:—"Representation without the generic æsthetic quality is no art at all." This doctrine is wholesome. It struck at formalized teaching —at the machine.

Fenollosa believed that "Man is a perfectable spiritual being," and that art should minister "to those ideals at which his better nature aims." He asks:—

Why, if all the other fine arts be constituted, by their power to express a pure nonratiocinative idea in terms of specific form, of individual sense-perception, why do we not recognize the same patent fact in the art of painting—that the lines, and the masses of dark and light and the colors may and do have a harmonic charm of their own in their own right, a beauty and infinity of pure visual idea, as absolute and independent as the sound-idea in music? It is because, as a race, we are more ignorant of the nature of good painting. We are ignorant of the very language of art. We have debauched our æsthetic faculty by intemperate draughts at the bar of realism. We do not recognize the spiritual significance of a beautiful line when we see it. We ask stupidly, "What does it mean?" We are dead to the infinity, nobility and individuality of the idea which it carries in itself.

He rises to lofty heights when he says:—

I have found that art is the power to sheathe the universal and the perfect in the fabric of the particular and the transitory. [And again:] Let us remember then when we sit down to paint a picture, that we are not parrots, about to screech, but consecrated beings, who have been admitted to the laboratory of creation, privileged to see the depth of some forest made gay by the unfolding spirals of stems, the soft song that bursts the prison of buds, and the prismatic tintings of a thousand shy petals.

From these generalizations Fenollosa advances to the specific in practical teaching. He tells us:—

It is possibly a new thought to some that the faculty exercised in æsthetic creation and appreciation should be something quite unlike that which we employ in the world of ordinary utilities, and of scientific investigation. We are not told so in our schools. Our children are too often taught to study science and practice art with the same act of the brain. But the truth seems to be that these two faculties are really at the opposite poles of our mental constitution. One, for want of a better name, we may call the analytical faculty; the other the synthetic.

No artist would take exception to the spirit or the matter of these fine utterances, but it is Fenollosa's narrow method of grafting his thought upon the American child that needs vigorous opposition, as in it there lurks a paralyzing influence upon Occidental art expression.

In stigmatizing Occidental analysis as a "not-art" activity, Fenollosa has in mind the mental processes advocated by Rousseau and formed into method by Pestalozzi. He does not mention these men, but he attacks the effect of their theories as objectified in the prostrate condition of drawing in our schools. His onset is justified and fortunate. However, it is easier for the layman to catch his sentiment than to comprehend his technical thought. For the reader's enlightenment Fenollosa's technic requires critical examination.

Fenollosa's idea of synthesis is measurably similar to what the Occident understands by the term "composition." It involves an active principle of composition, that of arrangement, permeating the entire line or tonal rendering. But his theory suffers from a peculiar limitation. On page 757 of his essay is this sentence: "Now, the most universal way in which light differentiates visual parts, is by marking them off from one another through definite boundaries:" by which he violates the Occidental idea of form, which, conditioned on atmospheric effect, knows no boundaries. He thereby proves himself a maker of methods as severe as Pestalozzi. It is his Achilles heel. His departure toward two-dimension art is unravelled as he continues:—

> But pictorial quality does not end with line. The light which marks out boundaries also fills them with masses. And when these masses are differentiated in terms of light, a synthetic relation among them is required to make them artistic. Now, differentiation in terms of mass is twofold, first in respect to quantity of light, and second in respect to quality of light. Differentiation in quantity is an attribute of light for which we have no single word in English; and so we have to use for it the phrase *dark and*

Fig. 97.
Light and Dark Applied to Design.

Fig. 98.
Tone Gradation.

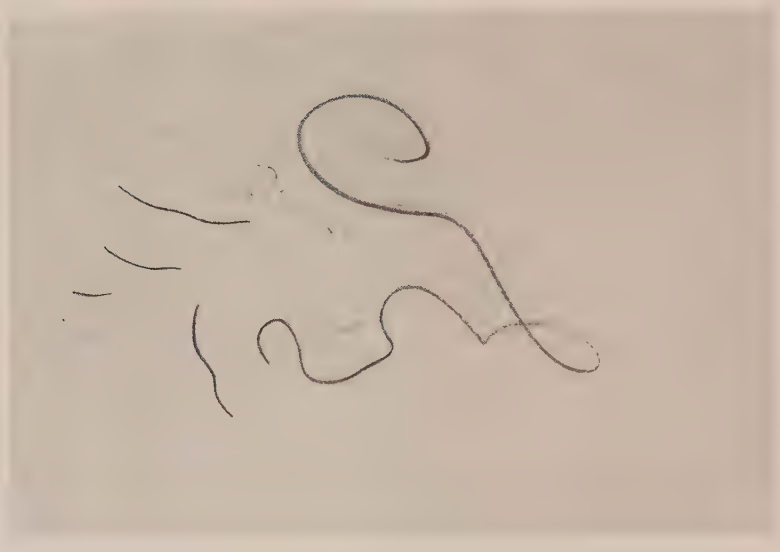


Fig. 106.

A Scribble by Romano, Age 13.

light. The synthetic combination of the dark and light parts of a picture is then a second fundamental æsthetic language in the arts. This, too, is a quality which, for the most part, we little study in our schools. It is by no means the same thing as *chiaroscuro*, which is the differentiation of parts only as they express the external fact of sunlight and shadow, and that, too, not synthetically, but scientifically. What has that to do with the way in which the quantity of light from my hand contrasts with the quantity of light from my coat? Chiaroscuro relates to representation, not to synthesis in pure terms of individual idea.

The ambiguities in Fenollosa's theory are many. Like Pestalozzi, he requires abstractions of a kind to satisfy his method. He rejects the Occidental word "values" as too much the agent of realism, saying: "The modern term *'values'* again relates more to the representation of atmospheric planes than to the pure abstract species of beauty." Fenollosa prefers the term "notan" to "values." Only planes yield the kind of beauty that will satisfy him.

He speaks of "atmospheric planes," which is a contradictory term, a confusion in dimensions. There is nothing physical in his conception of light in his scheme of notan, and there is equally no trace of the physical in his rendering of nature's aspects. Like Pestalozzi, he insists upon abstractions as the true beginning of all art. Yet he admits that he believes a realization of the realistic, done by the hand of masters like Sargent and Michael Angelo may also be art, but he expects prospective masters of like tendencies to attain this result by means of his notan scheme of many flat tones synthetically treated. He is involved in contradictions, sacrificing technical foundation and logic to his idea of beauty synthetically attained.

Tone-merging is Fenollosa's antipathy. He does not countenance gradation except it be by serial flatness on the pattern principle. "Light and shade" is rejected by him for "light and dark," and with this Asiatic sponge he wipes out the Occidental third dimension.

And yet Fenollosa speaks well of Rembrandt whose drawings and paintings are, in refinement of the light and shade art, a culmination of our ancient Greek inheritance. He thought equally well of Turner who expressed light by a subtle use of the light and shade principle. Our Old Masters he regarded as symbols of greatness, yet these artists had used the technic in which modelling produced by light and shade (gradation) is the chief factor.

In design (two-dimension work), Fenollosa has attained a great educational triumph as far as public schools are concerned, but we cannot condone his act when he sacrifices to a sentiment and a personal view, our Occidental traditions, our fully developed, ripened and triumphant Western pictorial art.

He says:—"Art resembles music, and therefore it responds first to rhythm and balance." How much of this view is Chinese and how much is his own will be disclosed in Chapter VII, where we shall find the original laws upon which the Chinese and Japanese art structure rests. They will show that Fenollosa has given us only a partial idea of the force and the spirit of Asiatic teachings, and that his theories are mere adaptations,—certain formulas which, like Pestalozzi, are forced into service to promote certain ends, in part altruism, in part self interest. His methods fail to represent the Asiatic's.

Our readiness to substitute Asiatic for Occidental art principles in our schools is a questionable attitude. We may well ponder the fact that the American child must meet the problems of our civilization, that he must understand our art, and that we shall expect the fully developed youth to conform later to certain Occidental standards, the spirit of which is in our architecture, our poetry, painting, sculpture, religion, philosophy and tradition. All this can be done without excluding the fine influence born of Asiatic art.

If Fenollosa had been a painter of pictures, he would not have

declared painting to be a "space art." All painting in which design factors dominate is, in a measure, a space art, but not necessarily of the Fenollosa kind; equally, where the drawing or painting is pictorial it becomes a depth art, a lighted-air art, it holds the tangible.

The pictorialist believes that beauty, resulting from arrangement based upon the design theory, is not identical with beauty as it appears in pictorial art. According to Fenollosa's way of reasoning, Fig. 87 has beauty superior to that of Fig. 86, because of its reduction to flat tones arranged true to the laws of design. He also believed Fig. 87 should have been the parent of Fig. 86; that is, design should have preceded the pictorial representation, but it happens that pictorial art does not develop in that way.

Romano could not have made that splendid drawing of a girl, Fig. 86, had he been restricted by abstractions and rules. Power in drawing does not have its origin in design. The works of Occidental pictorialists do not develop out of shapes; they grow out of the bulk idea, out of what is anatomically reasonable, and out of life, and they are not necessarily wanting in synthetic charm.

Fenollosa's methods work to defeat the end at which he aims as his teachings suffer from an inadequacy in the analysis of technic. The synthesis he extols suffers martyrdom in the making, as by his method design is circuitously and laboriously arrived at. We must keep in mind that the synthesis of the Asiatic ideal is a spontaneity in conception and execution, but the Fenollosa method has not, in the forty years of application, shown signs of such capacity.

Like Pestalozzi, Fenollosa is wrong in propounding laws of which the assertion is made that they furnish safe progression from the simple to the complex, from mere plan to spirit. As we grow in our vision of the proper functions of education in art, we are more apt to look upon spirit as the sacred fire children bring to the altar and

which educators must feed. Methods have been water or chemicals to put out that fire.

In "The Nature of Fine Art,"[1] Fenollosa writes:—

> If I am right, it means that the prevailing tendency of art study in our public schools to train the imitative rather than the creative power of children is gradually crushing out of our race the puny faculty of art appreciation which, in spite of unfavorable conditions, we have inherited.

This statement is in accord with the best modern thought upon the art-educational methods, not only of our public schools, but equally of our Art Academies. Yet students, taking the Fenollosa methods, are required to copy Japanese prints. Is not the mere imitation of a print quite as devoid of "generic æsthetic possibilities" as the imitation of nature which Fenollosa wishes to have his method replace in the Occident? This, like many of Fenollosa's ringing messages, is weakened by a half-truth. It is the "plus" to imitation that counts; the synthetic activity may be as alive in it as in arrangement. If that were not true the oil technic of the moderns would not be art. Asiatic art also gets its inspiration from that one great source, nature.

The Fenollosa theory put into practice has given proof of its value over previous methods, and it should be accorded every opportunity to expand in its proper field; but it should not be allowed to overstep its extremely narrow boundaries. An unlimited welcome may, and will, be given by all appreciators of great art to the technics and to the spiritual forces emanating from Asiatic sources. There is no art within the boundaries of Asia wanting in possibilities for a great rejuvenation; equally our priceless heritage from Mediterranean countries is capable of a renascence. In either hemisphere a revival of art is conditioned on idealism and unfettered youth.

[1] Page 667.

CHAPTER VI

SELF-DEVELOPMENT

THE devising of methods culled from Eastern or Western art, the purpose of which is the furnishing of mental pabulum for little children, is a most mischievous practice, and excuse therefor rests on the assumption that educated taste is superior to nascent genius, that grafting is better than unfolding, and that authority is an educational necessity.

It is inexplicable that leaders in art-education have failed to see how the child endowed by nature with the gift to form images like Figs. 2 or 5, is likewise in command of the ability to prosper in that power by self-directing it. There is displayed in such drawings every evidence of a sufficient equipment of feeling and will for self-development. Both prosper in activity and thrive on experience; they evolve images and shape out of scribble, reaching form by the time the child of fair talent is eight years old.

Talent can brook no curbing. When commanded it will wither like a plant whose roots are turned to the sun. A child may make himself partially method-proof by the time he is eight or nine years old; in a majority of cases the tactile sense in drawing is by that time strong enough, and the logic has developed sufficiently to make it safe to include in his studies the one- and the two- dimension branches, which, as Fig. 89 shows, are taught by method.

This faith in self-help is justified by the order in which the child

uses his emotional and mental faculties. Self-help is thereby shown to be natural and the only truly effective way drawing can be developed.

In the six charts which follow, light is thrown on this complicated problem of the relation of the adult to the child who has talent for drawing.

CHART, FIG. 99

(*Compare with Fig. 89*)

Gradation.... { Feeling { Scribble / Synthesis / Ensemble drawing } Impressionism, the birth of ideas. / Modelling—Form, the shaping of ideas.

This chart is a grouping of man's emotional and mental reactions to the technics of gradation (Fig. 98). From childhood to old age these reactions occur. The birth of ideas and the shaping of them are composition, though not of the academic formula. Here we are dealing with the virgin reactions, the child's, or the unsophisticated adult's. Modelling, form, composition are therefore shown to have their beginnings in the child's natural mode of expression, but looked upon as final products they are, of course, adult interests.

CHART, FIG. 100

The Adult (Academician) { Modelling / Form / Composition.

Chart, Fig. 100 is the view-point on the procedure in drawing of one who has had his training in an Art Academy; whose art-beginning, therefore, was at the age of eighteen. By that time intellect, not feeling, is the approach to art. Fig. 100 is a mid-station, not a beginning; it is life without childhood or youth; it is intellect seeking formula.

But among adults there is one more unfortunate than the Academician; he is the Normal Art graduate. Chart, Fig. 101 presents his case.

CHART, FIG. 101

The Adult; The Normal Art Student.
- Abstractions
  - Measurement = Pestalozzi.
  - Space-division = Fenollosa.
- Drawing
  - 50% Academic.
  - 50% Flat rendering.
- Composition
  - Based on methods chiefly Fenollosa's; or heavy-weighted with Academic formula.

The Normal Art student also begins at the age of eighteen. Fig. 101 is the factory in which talent is ground into conformity with the commonplace and the practical. By its means our Raphaels and Michael Angelos are to be made to spend their days on earth advertising wares.

The messenger from heaven, the child, furnishes this next chart.

CHART, FIG. 102

The child's self-development
- Feeling, = scribble
- Synthesis / Ensemble drawing } = spontaneity in composition
- Form, = thinking.

This Chart, Fig. 102 is the child's domain. He begins with feeling and in time arrives at thinking, which is development's true course.

Bestowing one glance upon these four charts there opens to us a view of that gulf which has separated the adult mind from the child's, showing how it was made impossible for the one to understand the other in matters of drawing.

Hoping to simplify the unfathomable and the eternally elusive for the mind of the child, Pestalozzi, Fenollosa and the Academician

all start their methods in drawing from the intellectual end, employing elaborate, complex and ponderous machinery to promote this abnormality in education. The psychology of methods is wrong.

Having its inception in feeling, the child's self-development obeys the law of nature which is:—express and assimilate, proceed from the indefinite to the definite, from the complex to the simple; be guided, not by the adult, but by experience. Once this justice is granted to the child we shall have art-education properly adjusted to him, the method maker will be dethroned and our little ward will come into his heritage.

Not the adult, but the technic of Fig. 98 is the child's friend, so marvellously is it adapted to the child mind. In the guise of scribble, smudge and blotch, it stimulates invention and makes things real for him. And, as the child begins his drawing activity in this technic of feeling, the strength and the glory of a fresh creation emerge.

No such freshness is possible in drawing by one beginning in adult life, as his art, intellectualized from the start, is made rather than developed. The made drawing is instinctively rated lower, earning the stigma "academic"; whereas the developed drawing, the created thing, by its own virtues commands our admiration and our reverence.

In the final accounting, when we survey the mighty effort that has been, is now, and will be put forward for education in art, we want to make conditions right so that a Michael Angelo, a Beethoven, a Phidias can mature and thrive among us. We want art, not a deformity of the once glorious Pegasus.

By instinct and intuition the child flies like wild fowl to the far country of new possibilities; and by the technic which is his very own he shows that his feeling-state leads, that self-development germinates in feeling, that thinking follows, and a natural, well

tempered maturing comes by a fuller, freer and increasingly energetic exercise of these faculties. All normal children are so fitted out; not equally but in varying degrees. Therefore the right place for the teacher is behind the child,—not in front, leading, obstructing the view and blocking the way.

To what extent the adult's drawing is "made" we may see from the following analysis of his habits. Before entering upon his art-academic studies he teems with the ideas excited by the standards of art about him, and he has already visualized a goal toward which he directs his efforts; in fact, he starts his art as a business to be accomplished.

This will and state of mind of the adult are different from being impelled to expression by forces deep within one's soul, unexplored, unchecked, upwelling since childhood, yielding fresh visions like new worlds,—the rendering of which brings power.

The adult, intellectualized, plunges at form, adopting any available formula with which to model it. Next, by using his will he tries to render it with feeling; and if he succeeds he discovers he has acquired "educated feeling," which is something borrowed. To give his form-thought a logical setting the adult associates it with related ideas by which he expands expression, fitting it to a subject; in other words he composes. It would be more correct to say that the adult, the Academician or Normal Art student, gets someone to help him to "express himself," some person who knows the traditional laws of drawing and composition. This is program-art. A person so trained may, in time, "find himself" (the percentage is small) and do moderately valuable work; but how can such a mind understand Chart, Fig. 102, the child mind, or pierce through the ramifications of the sophistries woven into the Pestalozzi and Fenollosa theories? How can he who is so trained serve by teaching; what bridge can take him to the child to do that service?

The heart of the art-educational problem is the relation of the adult to the child, of the child to its native gift, and of the child's expressional powers to the technic; further, in our grasp of his mental stimulations producing technic, and the mental activities evoked by that technic.

We see this dreamer, the child, when left to himself, start at the point furthest away from thinking; coerced by his feeling, this potential element, he expresses himself in impressionism by means of scribble; he then soon accomplishes ensemble drawing by intuitive synthesis.

The technical manipulation of tone-gradation, Fig. 98, corresponds to the impressionistic seeing which is natural with the child; scribble is but a looser weave of the same fabric as the graded tone. Out of that technic issue the excitements which induce the child to play at drawing thereby slowly realizing an art out of this dream state. It will be seen that self-development is set in motion largely by this technic; the craving, the desire, the need for exteriorization of the forces within contribute to the automatism of self-development. Scribble is interpretive of the primordial feeling, but the more mature gradation, like Fig. 98 can also express elementary emotion.

As the fact-accumulations of the child are slight and not clogging, he uses his feeling before he can get into action mentally. Thinking penetrates but slowly the thick mist of feeling in childhood. The mind is borne along the tide of feeling also because mental focus is feeble owing to limited experience; feeling, dominating, carries consciousness. Naturally this technic of scribble energizes volition though its excitements operate in subliminal depths.

There are four distinctly marked stages in the child's progression in self-development. The scribble period is the first, and it is chiefly impulsed by play; the second is the image period and is characterized

by volition; the third, the shape period, experiences the dawn of the art-impulse; and the fourth, in which we find the beginnings of form, is accentuated by self-revelations and is marked by an impressive extension of consciousness.

We may well speak of the scribble period as the emotionalistic stage of drawing, the emotion-breeding, hedonic, because of the play-instinct which is involved. Volition, crescendo-born of gradation, is peculiarly attached to the image period, see Figs. 2 and 5; imagination unfolds more vigorously in the shape period, see Figs. 4, 89a, 15; and last we have the period of the sensing of form, see Fig. 17 which is a leap at the tactile.

In this last stage interest becomes rooted in the actual, the solid, the characteristic, the type, and in an increasing valuation of nature.

When methods in the teaching of art to children put intellect first, though feeling is primal, more vital and infallible, the imagination cannot prevail; also the wealth that is in emotions and impulsivity is lost. In their renderings all children so trained suffer from an impairment of the sense of touch; their visual percepts as well as their concepts are weakened.

One of the outstanding virtues of the technics of gradation is a capacity for modelling. No matter how softly vague may be the form-stirrings of the child's mind, the technic of tone-gradation will register them in its evanescent mist; however fugitive the impulse, it will be expressed in the technic's concretings; and equally, the technic may solidly build toward the form his powers have reached. Gradations are increasingly susceptible to form when used directly and intentionally for tactile effect; every edge-variation and every tone-movement visibly incarnating an idea and realizing the tangible. So willing is the technic to serve form, its masses suggest it. In no other technic is there to be realized so complete a sense of totality for our tactile inclination as in tone-gradation.

The form-sense of the child is also promoted by his bent toward objectivity, by his peculiar thoughts, play, romancing, adventure, hero-worship, the need for action, his love for animals. Such mental interests are not characterized by focus, or detail; they are chiefly felt; and when seen, they are drawn synthetically.

To understand the difference between synthesis and formal, adult composition we are again confronted with the necessity of gauging the difference between the mind of the child and that of the adult: The leagues of that separation are brought out in the following chart.

CHART, FIG. 103

Composition

- FIG. 88. Pestalozzi's system of art-education makes no provision for composition.
- FIG. 92. Fenollosa's methods are based on composition.
  His principles are
  1. uniform line
  2. arrangement
  3. appreciation
- FIG. 98. Tone-gradation. The child's synthetic vision, which, through the agency of feeling and modelling, is productive of ensemble drawing and eventually becomes the fully expressed pictorial idea.

Fig. 13 is a great masterpiece and its composition has been an inspiration to students for centuries. Our question is, which of the three methods symbolized by Figs. 88, 92 and 98 leads directly to it? As Fig. 88 gets no farther than mechanical drawing or geometric shape, and Fig. 92 cannot extend beyond flat drawing or equally flat painting, of which the flat poster is a good example, neither gets started in the direction of the Raphael. The only road that leads to it is Fig. 98: therefore the synthesis in the drawing made by a little child is that which eventually evolves the composition of which Fig. 13 is the type. In Chapter IX, where Romano is the subject of our study, we shall see this picture-making faculty

develop from crude childish beginnings to mature performances. Romano will show us how untenable is the position of the Academician who holds that composition is detached from drawing, to be acquired separately and late. No Academician has ever had Romano's development.

Fig. 106 is a scribble done by the boy aged fourteen, and is replete with indications of his power in drawing. In these loose lines his mind is being rested before springing; it is playing while his subconscious is active. Only a portion of this scribble has assumed recognizable contours, but though unsatisfactory to the lay mind, it is as valuable in the eyes of the experienced educator as any other drawing by the same hand.

In a review of Signor Ojetti's *Life of Romano Dazzi*, by Walter Littlefield in the *New York Times* of June 9th, 1918, there is presented an interesting picture of Romano developing his drawings at the age of eight, from which we quote: "It is said that he will see the same (moving) pictures a dozen times before he puts pencil to paper, and will then sit up in bed all night, drawing lines which, like the proof sheets of Balzac, meaningless at first, reveal in their last expression of coherence the completed story."

And Rembrandt, that prince among painters, represented here by Fig. 11; Leonardo da Vinci, the great master of form whose sketch of a figure in his *Last Supper* is Fig. 12; both are here seen scribbling their way toward their pictorial ideas.

Scribble, the mystic language of the child and the master, as outlined in the preface, has not thus far been classified as an art factor, having both defied and affronted the method makers. Parents and teachers alike have hopelessly looked on these manipulations feeling acutely their exclusion from the activities and interests of the child in his most interesting period of development; but now we discover that, as the sigh can be used in the interest of singing, so

scribble offers the key to expression of form, of beauty, thought, personality, and is, in fact, the open sesame to self-development in art.

The self-taught Romano whose art is scribble-born, will bring to

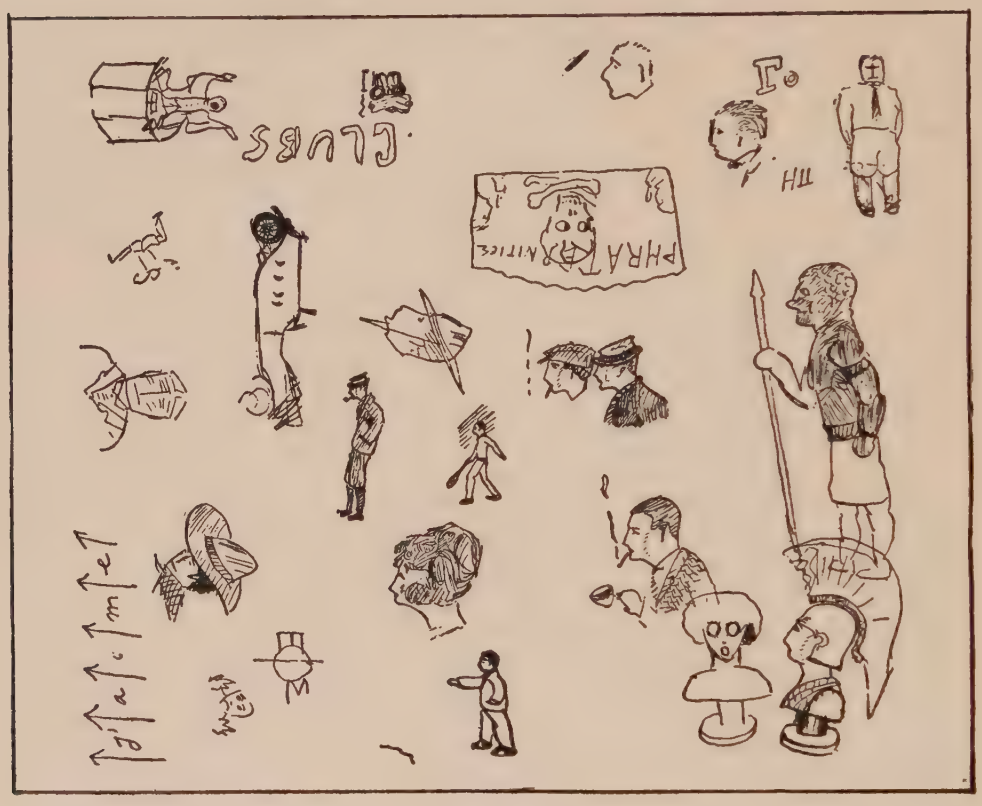


FIG. 104.

DRAWING BY JAMES AT COLLEGE, AGE 17.

us some realization of the tremendous importance of freeing all children from the restraints of current methods in drawing. All the more are we impressed with their need when we study Fig. 104, drawn by one bent to those methods, James, aged seventeen and at college, which shows his talent irretrievably damaged.

At the same age, how different is the position of Romano who won a great victory and enjoyed an international reputation on the drawings he had made. To the depth technic Romano owes his salvation.

Bound up with the failure of James is the entire complex organism which is the art-educational system of our day. Romano's success suggests reforms in that system, and from the following chart we may glean the facts of the situation we have to meet.

CHART, FIG. 105

(*accounting for the failure of James*)

James	one- and two-dimension technic	Uniformity in line	method	fails
Romano	three-dimension technic	gradation	self-development	wins

In Fig. 2 James is robust enough, wanting in nothing that is physical or mental, but in Fig. 104 we find him diluted to the last degree. The moment James entered the grades he was told to follow, and to learn his lessons. Romano, by instinct, and without effort, scribbled his way toward fame.

So important is it that there shall be a thorough understanding of this difference in the technics of two and three dimensions in drawing in its bearing upon the question of the normal development in children, that we shall devote the next chapter to tracing it through history.

CHAPTER VII

TWO-DIMENSION AND THREE-DIMENSION DRAWING IN HISTORY

PART I

China and Japan

A COMPARATIVE study of the art of the great nations will reveal that man's earliest drawings were representations and decorations, that both principles have been practised always. While investigating the art of the past, let us not forget that the uniform line evolves the silhouette or flat drawing, and the transition line produces depth and tactile representation. These distinguishing features remain distinct and clear when followed through history, although the variety of their application impresses us as overwhelming.

The following matter on Chinese art history is taken largely from Binyon's *Painting in the Far East.*[1] According to Binyon, legend has the origin of Chinese painting about 2700 B.C.; Chinese portraiture 1326 B.C. The oldest Chinese picture now extant dates 364 A.D., and is by the hand of their great painter Ku K'ai-chih, who died in 405 A.D. Until recently there were at Ajanta Buddhistic Indian frescoes of the fifth to the seventh centuries A.D., but they have suffered practical obliteration at the hands of the restorer. The British Museum and that of the University of Pennsylvania

[1] London, Edwin Arnold, 1908.

each owns sections of colossal Chinese frescoes of the T'ang Dynasty (A.D. 618–907), "which are among the most important works of art that have ever come out of China."[1]

Before the first century A.D. the Chinese expressed themselves with bamboo and the stylus, on silk; the brush came into use about the first century, and paper the middle of the third century. Quoting directly from Binyon: "The painting of Asia is throughout its main tradition, an art of line." The uniformity of line produced by the stylus was not maintained in the later brush work.

Concerning the rules for painting Binyon says:

> A Chinese critic of the sixth century, who was also an artist, published a theory of æsthetic principles which became a classic and received universal acceptance, expressing as it did the deeply rooted instincts of the race. In this theory it is rhythm that holds a prominent place. This artist, Hsieh Ho (Shakuku in Japanese) gave to Chinese art six canons:—"First then comes rhythmic vitality, or as Mr. Oka Kura translates it, the life movement of the spirit through the rhythm of things. Second comes organic structure, third, the law of conformity with nature, fourth, appropriate colouring, fifth, arrangement, sixth, finish."
>
> It was the Tang age that produced the painter who, by universal consent of later times, ranks above all other masters of his country. Wu Tao-Tzu was born about the beginning of the eighth century.

In addition to the prodigality of production he was chiefly noted for the "over-powering reality of his creations."

"The Chinese of the twelfth century, the Japanese of the fifteenth evolved an art of tone," Binyon tells us, and he adds, "The East is unstable, eccentric and capricious in form." This last quotation is especially significant as it lays bare the workings of the abstract, space-dividing line.

The outline method is primitive and crude in the Ajanta frescoes, strong, and beautiful in the T'ang murals, and delicate in the work of

[1] University of Penn. Museum Journal.

Ku K'ai-chih. There is in the latter's drawing the thinness and the even temper peculiar to work influenced by the stylus, yet the line has also a fluid quality yielded by the brush. The pliability of this instrument may have induced him to try for certain realistic landscape effects that Binyon likens to Western art: "The mountain is treated like the hills in some early Italian pictures."

The technic of the line from Ku K'ai-chih down the centuries finds evolution in gradation and in tone. Tone was helped by the artist's interest in aerial effects, and both of these technical developments responded to the greater emotionalism that came with a freer expression through the use of the brush.

Though the Chinese sometimes aimed consciously at tactile qualities, that aim never developed into a study for form and always lacked the philosophy and view point necessary to such study. Binyon writes: "Form is chiefly a matter of the intellect. The arts which deal with form, convey ideas."

It is interesting to follow the employment of gradation in Chinese art. In the Sung period, 960 to 1280 A.D., when landscape art flourished, there appeared one of the greatest of all Chinese landscape painters, Kno Hsi. He published an essay on the subject of his art in which his ideal is shown to be far-off effects. The painter must seize the essentials and discard the trivial, is the keynote of his essay. Binyon says of him: "He lays stress on the rendering of aerial phenomena and effects of gradual distance. The results of such researches produced a divorce between the hitherto associated arts of painting and calligraphy. The Sung landscape is built up of tones, rather than of lines."

In the work of another landscapist of the Sung period *The Peasant Returning Home* by Chao Ta-Nien, published by Binyon, there is about ninety-five per cent of pure gradation. The Chinese valued gradation for its emotional quality and depth. But for

purposes of modelling solids they make very inadequate use of it, whereas the Occidentals employ it most effectively for modelling and for definition.

In December, 1911, the Bahr collection of early Chinese paintings was on exhibition at the Montross Gallery, New York. The list included a *Landscape and Clouds* by Choo-Meng-fu, Yuan Dynasty, 1280 to 1368 A.D. The opaque water-colour medium was used like our oil colours for realistic effect, the mist and the rocks being tangible.

There was also on view a representation of *The Fire Dragon*, artist unknown, but of the Sung Dynasty. This picture is rendered in transparent medium with full gradation; its emotional, idealistic expression resembles a Boecklin painting (modern Swiss); the tangible qualities in the cloud and to some extent in the body of the dragon, are of a kind habitually employed by the Occidental masters.

In the drawing of a deer by Tung-ping-san, Ming Dynasty, 1368 to 1644, the technic changes from breadth of tone effect to the imitation of textures. The modelling of this deer shows the same spirit and aim that we find in Dürer's famous drawing of a rabbit, though it does not reach the tactile qualities and understanding of form that distinguished our great Occidental artist.

That the Chinese resorted at times to the imitation of nature is witnessed in the drawing of a horse by Tang-Ying of the Ming Dynasty. If this drawing were detached from its inconsistent impressionistic surroundings and placed beside one of the old fashioned lithograph drawings of a horse displayed in our cattle shows, the specimen of Eastern imitation would not be easily distinguishable from our Western product. That the Chinese have sporadically aimed consciously at full tactile force was evident in the Bahr collection.

It is not within the scope of this treatise to touch upon any

but the technical phenomena in Eastern art as our end is served when we lay bare the mere technical fabric. This has been sufficiently done to prove that the Chinese used the line that is uniform, the line of varying widths, and the line having some transition; they also drew with the flat tone and the graded tone.

Our study throws new light upon modern methods as follows:—in the teachings of Fenollosa the "uniform line" and "arrangement" are first essentials, whereas the Chinese put "arrangement" fifth in their six canons. By the position Fenollosa gives it, arrangement becomes too abstract to express even the art of the Eastern people; it is an effective method for pure pattern, less useful where the illustrative factor enters, and altogether out of place in Occidental representation.

If we were to adopt his method in our "life-drawing," we should require our students' work to be more abstract than that of the early Chinese. We must also bear in mind that the characteristic emotional line of China and Japan cannot meet our requirements in form-modelling nor can it be used for design exercises in our schools, as it is too psychic, too unsuited to our temperament, our mentality, our faith, and the uses to which we put our design.

For the convenience of the art student we sum up as follows:

First.—The uniform line resulted from the use of the stylus employed prior to the Christian era. Its influence is felt in Chinese art to our day.

Second.—The brush brought about modifications of the uniform line, making it possible for man to express stronger emotion by means of transition qualities.

Third.—In renderings of the human figure, the horse, the deer, etc., the artist's expression was, with the earliest as with the later Chinese as Binyon testifies, "unstable, eccentric and capricious in form." This Oriental incorporeal "form" satisfied them when rendered with

overcuttings that were chiefly intended to extend the pattern inward.

Fourth.—Carried to the point of extreme refinement in landscape, gradation was used principally for aerial effects and not seriously for modelling purposes.

Fifth.—The Chinese and Japanese bring about a formless relief by the separation of tones into different keys similar to that noted in the scale of light and dark. To distinguish this phase of their art from a corresponding one in the Occident, let us say of the latter that form-relief comes from studied overcuttings and intentional shadings.

PART II

Egypt

American teachers are somewhat familiar with Egypt's contribution to this world's art as numerous publications on the subject are to be found in our public libraries. An extensive collection of Egyptian antiquities has recently been put on view in the Northern wing of the Metropolitan Museum of Art, New York City; Boston's collection at the Museum of Fine Arts is excellent, and the Egyptian section of the Museum of the University of Pennsylvania is adequate to throw light on our subject. Here the student does not find the hardened product of an archaic art which he has been taught to expect from engravings and half-tone illustrations. The Egyptian collection comes as a revelation of beauty, of tender expression and suggestion of power; its art is full of wonders. There is nothing in it so abstract and elusive as Eastern Asia offers, for with the Egyptians story means history and religion, not dreams. Their art is positive; its lines are emphatic, clear cut and descriptive, being also monumental and highly structural.

Lines used in the Egyptian low relief cannot be classed as uniform; the modelling makes them supple and expressive. With the Egypt-

ians, convention refined but did not stifle form, which is "educated" and asserts itself as an ideal.

These peoples along the Nile also gave us full tone painting, examples of which may be seen at the Metropolitan Museum in the portraits in encoustic technic of the second and third centuries A.D. The wax with which these portraits were painted produced qualities almost identical with our oil painting when varnished; the depth of tone is the same and a similar tangible form is reached. Here we have three-dimension drawing. Two-dimension drawing expressed itself in their distemper painting and in ornamentation.

How little did Pestalozzi understand their great art when he wrote, as previously quoted,—"Yet we are so many thousand years older than the Egyptians and Etruscans, whose drawings all depend on perfect measurement, or are at bottom nothing but simple statements of such measurements." But we know that the "line that measures" has nothing to do with Egyptian representation, though it has with its architecture. In their art the line that divides is active, and so is the line of transition.

PART III

The Greeks and Romans

The Metropolitan Museum of Art has a large collection of Græco-Phœnician pottery dating about 700 B.C. Its decoration consists of uniform line and flat-tinted areas applied in an unskillful, primitive manner. The Museum also owns fine specimens of Attic vases, 450 B.C., decorated with figures done in outline and filled in with flat darks. The lines in these decorations do not impress us as formless; they outline form before they submit to arrangement as behind the work is the artist's knowledge of modelling and of anatomical fact. One cannot fail to see at once how they differ from the unanatomical form-rendering of the Chinese and Japanese.

Vase decoration was but a minor art with the Greeks, whereas wall painting gave their genius free scope. Concerning mural embellishment Vitruvius gives us interesting information.

Pollio Vitruvius was a Roman architect who served, it is believed, as military engineer under Cæsar Augustus. His treatise, *De Architectura*, is a compendium of the works of Greek writers and contains his own views on contemporary Roman art. Hear Vitruvius:[1]

Of the manner of painting in edifices.

In other apartments, that is, in those for spring, autumn and summer, as also in the atrium and peristylium, the ancients have established certain methods of painting. A picture is the representation of things that are, or may be—as men, buildings, ships and other things of which the copy, by having the exact form and outline of the real body, assumes the likeness. The ancients, who originally instituted this manner of decoration, at first imitated the varieties and marks of marble incrustation, then cornices, disposing between them divers silaceous and miniaceous coloured ornaments; they proceeded afterward to represent edifices, with columns and pediments projecting; but in spacious places, such as exedra, on account of the amplitude of the walls, they represented the "fronts of scenes" in the tragic, comic, or satiric manner; and ambulatories, being of great length, they ornamented with landscapes, expressing the appearances of particular places, painting harbours, promontories, sea-coasts, rivers, fountains, canals, temples, groves, mountains, cattle and shepherds; in some places also, large paintings of figures, representing the gods or fabulous histories; the Trojan war, or the wanderings of Ulysses, and other subjects of a similar kind, which are conformable to the nature of things.

The Pompeian room in the Metropolitan Museum shows an interior as described by Vitruvius, and there are in the same part of the Museum several detached figures painted in a grand monumental style expressing all the tactual qualities of the great Greek and Roman marbles; they are conceived in a similar spirit. It is at once apparent that their production was not by way of silhouette drawing,

[1] "Mural Painting," by Frederick Crowninshield.

(the Fenollosa method); on the contrary, it is evident that their creator's intention from the first was the attainment of the weight, the massiveness of the physically sound, perfect man and woman. Gods and men alike were rendered in the spirit of physical perfection.

Vitruvius's expression, "the fronts of scenes," is especially illuminating. Here nature is considered as concrete, felt from one's finger points, the actuality starting with the "front" of the scene pictured. This "front" was a composition method of the ancient Greeks and Romans to "hold the foreground," as we would say today; the distant scene, consisting of houses, landscape, etc., was pictured between the pillars by such composition devices as did not destroy the principle of maintaining the "front." Here no surface quality is maintained as it is where ornament is used by them, or in the Greek vases and Egyptian distemper paintings, also in Chinese and Japanese early uniform line paintings.

Neither are these "vistas" of the Greeks and Romans in any way related to the evanescent effects of the "far off" paintings of the Chinese and Japanese. The tactile quality and the spirit of their figure-paintings have descended to us and made the art which we of the Occident follow. It is an art in which the tactile sense controls, in which the mind and feeling unite in expression. It will lend itself to realistic interpretation, to the profoundly religious, the spiritual, metaphysical, idealistic, romantic; it will stand any strain except the deduction from it of the third dimension. It will answer any of our needs, just as the "far off," the abstract, drawing of the Chinese satisfies the Far Eastern mind.

PART IV

Byzantine Art

The Byzantine period is one of church decoration. The art was mural and in scale it bore likeness to Greek and Roman painting.

The decoration of the vast spaces in basilicas required principles of art in design and in pictorial representation so handled as to illuminate the particular message it was desired the people should receive. Its ornamental beauty was abundant and meant to attract, and to effect the embellishments' ensemble; traditional symbol found ready use to quicken the observer's comprehension of the biblical interpretation; but, because the message was so intense, the pictorial principle prevailed.

Byzantine decorations were not intended, as are modern mural paintings, principally to make buildings ornately attractive; the wall of the church was to the people of that time what our schools, our books are to us:—to instruct, to inform, and to inspire loftier living. The church thought was the prevalent one. As soon as the strain in religion abated, ornamental beauty became a more pronounced asset, and interest in story on church walls weakened. It does not follow that ornamental beauty eventually benefited by this process; it does indicate a change in the psychology of peoples at this time. There was no uniformly progressive devolution or evolution. There was revolution in thought due to the reborn interest in Pagan ideas which invigorated and changed art in the early Renaissance in the direction of corporeal, flesh-inspired form.

For centuries the Christian religion acted negatively upon art, especially upon the pictorial branch. To explain the phenomenon we will trace the changes in the Byzantine treatment of the images of Christ. The Church in the first century visualized the Christ as a healthy, happy youth not unlike Apollo; but later, when persecutions had their effect upon the minds of the people, they altered their conception producing a type of excessive suffering. The body was made cadaverous to exalt the spirit. The effect of this phenomenon of change on three-dimension painting may be seen in the following Chart, Fig. 107.

The circle on the left stands for the full round, the physical in the art of the Greeks; the lowering of the circle indicates the depression the art of representation suffered as the Christian religion became formalized. This alteration, affecting the technic of art, continued in the Dark Ages until Giotto's time. Absolutely flat decoration was attained in this Byzantine era by church mosaics. In the wall paintings however, this level was not reached, as there, though we find the purely ornamental in the treatment of the Byzantine draperies, rarely do the figures resolve themselves into the typical silhouette. The lesser artists came nearer to making silhouette figures, but the more clever painters inclined toward the effects of the ancient Greeks to whose methods and processes they adhered.

Frederick Crowninshield, in his book *Mural Painting*, gives us an account of the methods used by these artists of the Middle Ages. He obtains his information from Didro's *Manual d'Iconographie Chretienne* (published in 1845) which contains a translation from a manual of rules, methods and processes of Byzantine church painting, written by Denys of Faurna d'Agrapha, a monk of Mt. Athos, who lived in the early part of the fourteenth century. This manual shows that the technical processes had come down from the Greeks.

It is necessary for us to distinguish between rules, methods and processes. While this book by Denys explains technical processes in the painting of the Middle Ages and points to similar processes as having been used by the Greeks, he does not say that the rules were Greek; in the nature of things they were Christian and formulated by the Church. A marked conflict between structural design and a straining after type is noticeable in all Byzantine art. The note in their paintings is the portrait, the effort is to create a typical Christ, or Peter, or Paul, and to give each distinguishing features. The manner in which every figure is made to play its rôle in the scheme

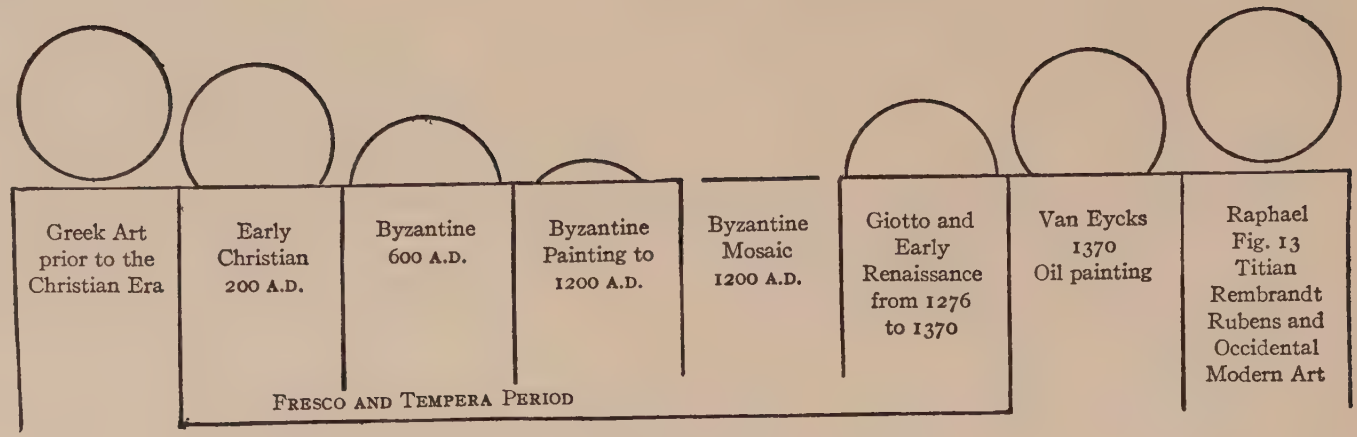

Greek Art prior to the Christian Era
Early Christian 200 A.D.
Byzantine 600 A.D.
Byzantine Painting to 1200 A.D.
Byzantine Mosaic 1200 A.D.
Giotto and Early Renaissance from 1276 to 1370
Van Eycks 1370 Oil painting
Raphael Fig. 13 Titian Rembrandt Rubens and Occidental Modern Art
Fresco and Tempera Period

FIG. 107.

HISTORY OF THE ROUND AND THE FLAT IN TECHNIC

of wall decoration is antique; with symbolic emphasis the portrait characteristics draw and hold the attention. This is essentially a portrait art, truly pictorial, outweighing design, though the latter holds sway in the strongly conventionalized drapery. Byzantine painting leans toward the pictorial also in the modelling that filters through most of these technical manipulations.

Giotto's manner of drawing did not differ greatly from the best Byzantine work. His story was made less conventional, and he broke down, not the processes, but the rules of the Byzantine manual of painting. His technic and his spirit turned art toward realism. Giotto's example was followed by a host of masters whose work can be studied in Italy, or for our purposes, from photographs. Such men as Fra Filippo Lippi and Sandro Botticelli stand out prominently; their lines are pronounced, descriptive, tactile, but restrained to formality by design requirements which had their root in fresco or in the tempera medium, as well as in the Byzantine tradition. The straining away from archaic art increased because of the impelling force of a new intellectual life. This movement was accelerated by a growing need for the smaller and partially detached picture for the altar, from which, in time, sprung our wholly detached easel picture.

Scale is a factor to be reckoned with in pictorial work. Purely pictorial qualities are difficult to maintain on large surfaces. The great Italian and Flemish masters succeeded in keeping huge canvases purely pictorial, but the quality is most effective in dimensions in which the content of the picture may be intimately studied.

Rhythm is not exclusively a property of design. Where lines or tone-movements in a picture are pronounced, they may produce rhythm, as in the work of Fra Filippo Lippi, or in the mural work of Puvis de Chavannes, but the rhythm of the Occident, hampered by form, bears very little likeness to that of the Orient.

As we approach the subject of modern art, it is well to notice the difference in the conception of painting held by the Orient and by the Occident. "Chinese and Japanese early painting was practically without colour, corresponding technically rather to the drawings than to the oil pictures of Europe."[1] European pictorial art from Giotto to the Van Eycks was strongly coloured, but it had none of those freer qualities of technic that came later, and that gave new and broader meaning to the term painting. The renewed vigour brought to art by Giotto gained steadily, and the three-dimension quality was re-established in the period of the Van Eycks, during which the oil began to replace the tempera mediums.

PART V

The Van Eyck Oil Technic and Modern Art

At the close of the fourteenth century the oil medium grew in favour among artists. Hubert and Jan Van Eyck were supposedly among the first to employ it as their work is conspicuously tactile as form, and quite in advance of the same qualities previously obtained from tempera.

There sprung from this oil technic an art more pictorial than any that had preceded it in the Occident. Besides having depth, oil is a slow drier, making it possible for the artist to master refinements in a degree not to be had in the tempera medium. The first fruit of this new advantage was an improvement in the expression of line as a modelling agent. The Van Eycks proceeded to brush the outline, softening its edge in the direction of the form it was to bring out. They fused the line with the form, thus producing simultaneously modelling, emotional expression, aerial qualities and effects of light. These acting together brought to our art what is understood by painting qualities.

[1] *Painting in the Far East*, by Lawrence Binyon, London. Edwin Arnold, 1908.

At last painting was supreme and the technic became an end in itself. Painting was no longer to be confused with coloured drawing nor with design in any way. This is the achievement of the West, and is modern. It produced Leonardo da Vinci, Titian, Tintoretto, Corregio, Veronese, Velasquez, Murillo, Hals, Rembrandt, Gainsborough, Constable, Reynolds, Romney, and all that we understand by modern Occidental painting and drawing.

Immediate changes in the practice of painting became perceptible when the artists of the period of the Van Eycks had liberated the incarcerated pictorial principle; a new art aim, art's new vision, grew. The workmanship, the totality of technics, became a more conscious factor; artists sought to excel less in pious feeling and more in vigour of delivery, in technical power, in the beauty of tone, and the attainment of that kind of colour that lives in tone and cannot be obtained by methods productive of surface effects.

The advance made in technic is cleverly stated in the following quotation:—

> The painter discovered that facts of form would have to give way to a study of the effect of nature's facts. This induced him to go to nature in earnest, to study intimately and persistently all objects in their envelopment of lighted air. Later, in the case of certain artists, the envelopment was studied for its own sake, with little heed to the fact.[1]

The Chinese also go to nature, but the manner of their "going" differs from our own. The Eastern Asiatic closely observes a landscape, bird, animal, man or whatever may interest him, and when his mind has absorbed the essentials and his mental image has formed, he retires to paint. His work is not done from nature, nor from memory, but is an expression of the vision excited by nature. He

[1] See article on "The Oil Painting of Turner" by Robert de la Sizeranne in "The Genius of J. M. Turner," *The Studio*, MCMIII.

perfects his art by repeating this process, not allowing his painting to be either imitation or labour. Naturally his technic is, in a general way, in accord with that which is practiced by the school of art to which his art-family belongs. There are exceptions to this rule, but Asiatic art at its best results from this kind of work.

Such an art differs greatly from that of the Occidental, who goes to nature and remains to study and to work. He usually paints what he sees before him faithfully; later, in his studio he translates his studies from nature, making his picture. This, in a general way, describes the Western method although there are of course many variations here also. To satisfy the form-sense, to attain truth in the relation of tones and effects, is the goal toward which the artist of the West has been striving; he aims to express himself either by bringing out some idea or by yielding to strong feeling. Sometimes he balances the intellectual and the emotional in the final result. More recently the trend of Occidental painting and drawing has been toward symbolism expressed in terms of three-dimension technic.

Early in life Dürer formed the habit of working from nature. This master, like Hokusai, drew everything, and it is always his marvellous form-sense which conquers us. He was the first of the masters to go out of doors with his painting material for the purpose of sketching, and innocent as this step may seem, the innovation had a tremendous influence upon the art that followed down the centuries.

As the Van Eycks demonstrated to us the value of the transition line and full gradation in oil painting, so Rembrandt brought these qualities to perfection in translucent depth, Turner exploited them in his triumphs in the range of light, and modern impressionism still expands their temperamental possibilities. The transition line and tone gradation show their enriching effect upon colour, notably in the work of the great masters Titian, Rubens, Boecklin and

Besnard; their form-rendering capacity is made manifest by five names that stand out boldly:—Michael Angelo, da Vinci, Holbein, Ingre and Menzel.

As was intimated in the Preface, Rembrandt's life, drawings, paintings and etchings have a peculiar value for anyone interested in drawings by children. More than any other artist, he is near the child. The play of suggestion with which he writes down his conceptions is entirely in line with the mental processes of the child. His is an art born of feeling, a technic never without the liveliest fancy, and it is intrinsically synthetic. Working toward the light, he uses form only so far as is essential to satisfy reason. This fact-avoiding technic is the child's natural play-ground; it is the spring of perpetual youth in art. Exposed as is the child of our day on all sides to the rough handling of its dreams, and occupied with the storing of facts, the spirit of Rembrandt's technic is a much needed influence in his development.

Though his life was devoted to the achievement of luminosity, the all pervading light, Turner is the direct descendant of Rembrandt, who explored the opposite pole of gradation. His feeling and mentality are the same. Robert de la Sizeranne in his essay on the oil paintings of Turner, says:—

> Turner is the father of the impressionists. Their discoveries are his. He first saw that nature is composed in a like degree of colours and of lines, and in his evolution the rigid and settled lines of his early method gradually melt away and vanish in the colours. He sought to paint the atmosphere, the envelopment of coloured objects seen at a distance, rather than the things enveloped; and he quickly realized that the atmosphere could not be expressed except through the infinite parcelling out of the things which Claude Lorraine drew in a solid grouping, and painted *en bloc*. Between the glint of the sun and the mirror-like reflections of the waves, palaces lost their shape, to preserve only, as in the case of gems, their brilliant sheen.—Henceforth ships possessed a motion.

The next quotation from the same author is very important:—"Colour triumphed over line disrupted in every direction."

Turner's emancipation from the ideas of Rembrandt is described as follows:—"Perceiving that nature could produce light without having recourse to sombre contrasts, he, imitating her, sought to dispense with them."

The impressionists of a later day aimed to produce the solidity of light by keying up the shadows.

The technical methods of the French Impressionists and of the early English group vary but little. The modern method of placing side by side upon the canvas spots, streaks, or dabs of more or less pure colour, following certain defined scientific principles, was made habitual use of by Turner.[1]

Camille Manclair, in his book *The French Impressionists* (Duckworth, London, 1903) gives us the canons of modern impressionists. The following quotation is of value to the drawing teacher in our schools:—

Only artificially can we distinguish between outline and colour; in nature the distinction does not exist. A value is the degree of dark or light intensity which permits our eyes to comprehend that one object is further or nearer than another. . . . The values in impressionistic painting are the only means that remain for expressing depth on a flat surface. . . . There is no colour peculiar to any object, but only more or less rapid vibration of light upon its surface. . . . The colour composition of the atmosphere is the real subject of the picture, and whatever is represented upon it only exists through its medium. . . . A consequence of this analysis of light is, that shadow is not absence of light, but light of a different quality, and of different value. Shadow is not a part of the landscape where light ceases, but where it is subordinate to a light which appears to us more intense.

[1] Wynford Dewhurst in *Impressionistic Painting*, published by George Newnes, Limited, Southampton Street, Strand, London.

A recent popular method of painting is the criss-cross brush stroke, by which some artists obtain remarkable results in depth, vibration, and movement. American illustration has developed an air-brush technic that produces the kind of depth desired for the printed page by means of minute dots and spots, slightly varied as to size, and held together so as to give a tone effect. By off-setting these with sharp lights, and by startling contrasts and composition devices, a very fresh and interesting pictorial quality results.

While it is an advantage to parents and teachers to become familiar with all the modern technics of drawing and methods evolved through the use of them, it would be criminal to urge their acceptance upon pupils. But to recognize any manifestation of pictorial effects individual to the student and expressed by him naturally, is to meet talent, to welcome and to help it. We must have knowledge or we are a menace; our authority, if used in ignorance, is a tyranny wholly and fatally destructive to the development of art. Moreover, though we may find in books on art, and in galleries of paintings, a great variety of technics, it must not be forgotten that the problem of the school is not the invention of technics, but the study of form. Every tool produces its own technic, which must be evolved empirically by the individual worker. It must not be adopted, and it can serve the individual only when it grows naturally out of his study of form.

In conclusion we may say that this tracing of two- and three-dimension art in history proves that when Pestalozzi, Froebel and Fenollosa asserted the uniform line to be the base of all drawing, they ventured upon a principle that has not been practiced by the Chinese, Japanese, Egyptians, Greeks, the Byzantine, and the Renaissance or modern European artists.

CHAPTER VIII

THE UNITY OF THE ARTS AND LOCAL ART

THE foregoing study of the historical aspect of technic has given us an understanding of its adaptability to the requirements of different peoples, and it has conveyed the sense of its evolutionary character. Education aims to control this complexity of the technic. We have seen how theorists like Pestalozzi and Fenollosa have attempted a control and failed; we therefore turn to Raphael and to the American Academy in Rome to learn how the unity of the arts is worked out by them.

"The School of Athens," Fig. 13, is one of three picture panels by Raphael in the famous Stanza della Segnatura of the Vatican in Rome. Here Raphael combined the three accomplishments: drawing, decoration and construction. In him the arts found unity of which this painting, Fig. 13, is a famous example.

Intent upon the ideal as embodied in Raphael's work, the American Academy in Rome encourages its Fellows in co-ordinative effort by giving them problems to work out, in which those who construct combine with others who draw, model or paint.

The grouping is as follows:—

CHART, FIG. 108

A method working unity {
- Drawing, assigned to the painter or the sculptor.
- Decoration, determined by the architect and executed by the painter or sculptor.
- Construction, the architect.

The association of decoration with architecture means simply that the style must conform, though naturally the painter or the sculptor carries out the ornamentation.

The American Academy in Rome makes unity in the arts a concern of the adult equipped by academic training, but the public schools adhere to the method-makers' conception of it as realizable by children when taught the methods based on Figs. 88 and 92. Had Pestalozzi and Fenollosa known the elements of line, and understood that each line-element has its field of expression, not one element warring upon another, none dominating, the faith of these method-makers in their respective ideas of unity would have failed them, saving us from a long era of confusion in art instruction in the common schools; and had the method-makers understood that feeling, not reason, is the child's approach to art, and that drawing must be born in the feeling-period in order that it may grow strong as in the case of Raphael, Romano Dazzi and Michael Angelo, we should now have our schools united in one great system of education on sound lines, making an unbroken chain of encouragements to talent from the kindergarten to the great Art Academy in Rome.

As unity is not an element of technic, but an intelligent use made of educational methods and of professional requirements, education must be directed toward the end of shaping both studies and conditions for the developing child so as to make unity attainable by him and to give him Raphael's advantages at maturity. Thus far, even our advanced art schools have rather accelerated disintegration, as may be learned by perusal of any catalogue of studies issued by them. We shall mount to unity by the following table of encouragements:—

CHART, FIG. 109

Encouragements leading to unity in the arts.....	child = self-development. teacher = considered a factor in the apprentice system. public = organized in the interests of art.

Encouragement to talent takes the form first, of freedom for self-development, next, the careful weighing of the moment when design may be brought into the life of the child while drawing, and third, his entrée into a shop where art is being produced. But these encouragements will avail nothing unless there is joined to them the public's substantial, unbroken and organized interest. Without that patronage there can be no products of education of a character to help raise the level of the community's culture, and the entire educational machine will prove of little, if any, value.

The American Academy in Rome, setting up its ideal of Raphael, would unquestionably endorse the system of education which produced Raphael. That form of education is the apprentice system consisting of shop, apprentice and master. To the apprentice the shop is more important than is the master, as the shop means seeing important creative work in a state of progression toward completion in all its complications of craft-technic, chemical-technic and manipulation-technic. The experience stimulates his self-help.

We shall devise a way by which the child of talent may have this benefit of a shop in which he can meet with art as a serious business, where he can take hold of it by being a co-worker, realizing in this spirit of help the soul-spirit which animates great work.

In our school art courses we endeavour to have the child of which James is the type, grasp greatness in art and its ideals. We resort to lectures and museum visits under guidance; but these interpretations tend to obscure art to the child or the adult and depress the creative impulse; we have not taken into consideration that such comprehension can come only to him who is of the arts, self-made like Romano, that the true revelation is the prize of the worker.

How do we account for trying to harmonize the lauding of beauty and of utilitarianism in art in one and the same breath? All our self-imposed aims to make children meet the commercial-art market are

a misuse of the educational machine. Classic Rome became utilitarian and fell; the Renaissance embraced idealism, becoming thereby the great luminary for the modern world in matters of culture. To make art pay we need the patron, and since art is not art unless it subscribes to idealism, the only permanent patron promises to be that public which, when organized for the support of art, is also imbued with the spirit of idealism.

The patron, in the form of organized society, automatically wins for us local art. Civic art is not the same as local art, being confined to the improvement by art of all that extensive public property which includes public buildings, streets, bridges, highways and parks. But local art, including civic art, also embraces the individual citizen and his home in a dedication to beauty, harmony, and a lofty cultural spirit. The forms of art which are marshalled under civic classification are architecture, landscape-architecture, sculpture, mural painting and mosaics. Local art includes these factors listed for civic art, promoting at the same time the easel picture, portfolio art and the crafts.

There is something stabilizing in the sound of the term local art. It implies a check to disintegration. The suggestion emanates from it that art can have a home in these days of easy transportation. Local art rests on the principle that art belongs to the country which produced it. He who merely purchases art is not the true patron, as he can express nothing in that act. To be a patron he must stimulate a new creation. This includes offering the artist an opportunity and interesting himself in the work while it is in progress. By this means the patron becomes a vital part of the thing created. Thus, imported pictures, sculpture and crafts are to be classed rather among the elements of discouragement to native art; this is true especially of all that category coming out of the past.

Local art energetically discourages importations and centres the

efforts of the public on getting the best out of talent which is either native or invited, but permanently resident in the community. There is frequently expended on one purchase by our citizens who import art a sum which, if utilized for local productions, would maintain the school art-encouragements necessary to ripen native genius. And, if we were to arouse the interest of our art-buying public in this phase of patriotic service, it would,—working intimately with our public schools, make it possible for the talented child now condemned to the fate of James, to live fully, and enable him, like Raphael, to bequeath to generations to come a record of solid achievement in beauty.

The city beautiful can be our expression only when we make this proposed use of the products of the art education in our schools. Once this idea has taken hold, there will be aroused a great fervour of rivalry; one city vying with another in encouraging its men and women of genius in architecture, painting, sculpture and the crafts. The realization of this program will give us a clear conscience and a happy interest in educating children for a life in art, as our children will grow up to a gradual comprehension of their advantages, privileges and prospects. They will have before them the prize for their attainments of excellence,—a place in the community in keeping with the ideals toward which they were directed in the long seasons of their devoted labours for the attainment of the skill, the knowledge, the mastering of their art.

If we desire our communities to be so blessed, we shall first have to learn how to help little children in their self-development, to observe them, to discover genius and then make idealistic use of it. The next chapter is devoted to an interesting example of such procedure.

CHAPTER IX

GENIUS—ROMANO DAZZI, JOHN SINGER SARGENT, RAPHAEL

AS we have now behind us the mass of matter constituting the purely technical side of expression in drawing, we are ready to take up the story of Romano and his art, to experience with him the thrill of self-development. The extraordinary talent possessed by Romano may appear to disqualify him, as a proper case by which to make the test in art-education, the objection being to genius which is usually thought to be so rare as to be outside the pale of our considerations. Romano's case is not isolated, as may be seen when we examine the drawings by Pamela Bianco, Katherine, Benjamin and James's Fig. 2. Any teacher of art will remember the abundant high grade talent which fell to his lot to care for, as it were for a day, the year of it seeming so short; and the memory of it brings the melancholy reflection that all this wonderful talent has faded away as though it had never been, the general adverse conditions proving fatal. Our hero is not disqualified by his genius, as the central idea in our investigation is that it is that supreme gift we should try to discover, the world having need of it.

Always, where there is genius, the question of heredity suggests itself. Romano's mother throws light upon this apparently insolvable phenomenon in the following recital of her experiences:

When I was very young I married the sculptor Dazzi, who had been the playmate of my childhood. We began life in Rome where we subsisted

on the fruit of a competition he had won and which was paid to my husband in the form of a pension. I was but eighteen years old when Romano was born a year after our marriage. During gestation I was swayed alternately by enthusiasm for my husband's art and anxiety, for he had again entered a competition which this time was national. Fortunately he won it a few days before the birth of Romano. It is true I have always had a passion for art since childhood. To visit a gallery of pictures or statues, even to look at cast-reproductions of artistic things, was to experience joys unbounded, but I cannot say that I was conscious of a wish at the time to have my son become an artist. The dominant thought concerned itself with material problems, the struggle and victories of my husband.

The family from which I sprung had no artist member. My maternal grandmother's brothers were architects, but they died very young and I could not say that they were unusually talented as they had not had time to leave enduring works.

Whether or not my being wrapped up in art during my expectancy influenced my children I cannot say. There was no less of it in my life when my second son arrived. Romano was healthy from earliest childhood, but rather slight, restless and strange. His brother Enzo, born four years later, was a quieter and calmer child, perhaps of a more yielding character than his brother. Enzo soon took on an attitude of adoration toward his elder brother, being influenced by him in all things, admiring him immensely and proud of his genius.

When nine months old and being carried about by his nurse, Romano noticed posters for the first time, showing his interest by a noisy acclaim of them; three months later his fancy was caught by soldiers, and thereafter he was not content unless taken to the cavalry maneuvers in the Piazza d'Armi which was near our home. The only thing he asked for was a pencil with which to scribble.

Katherine's mother was enamoured of art because of its cultural effect upon herself and her family; she was the typical appreciator of Museum art, which is the art definitely classified as great. She seemed conscious of a spiritual dedication of her child to art within those cultural limits.

The mother of Romano came to art by race, blood, environment, temperament, vision, by tradition unbroken in Mediterranean

countries since classical times. Her instincts for art in the making were vital and true; she therefore recognized and judged correctly the import of the excitements and stimulations which induce expression.

We have in these two instances the transmission of art from mother to child. In the one case it was willed, in the other unconscious. Katherine's mother however did not know how to direct her child in its early stages of the development of the art-instinct; Signora Dazzi instinctively read her infant son's revealment of talent and fostered it as a self-development. However fateful the power of heredity may be, we see the mother's capacity for judging correctly the first expressional attempts of the child as even more final in determining his future. The building of personality looms as the larger factor and it involves the machinery of education.

The foundation on which personality is built in self-development is in the progression of the four primal stages mentioned in Chapter VI, of which a chart follows:

CHART, FIG. 110

The four primal stages of development

1. Scribble: this period inaugurates ensemble, synthetic and impressionistic drawing.
2. Images: the period in which images arise from excitements and stimulations.
3. Shape concretings: by enlarging the image the shape concretings are discovered.
4. Form indications: form tends to make drawing fragmentary; pictorial expression, being impressionistic, is classed with scribble.

Figs. 106, 2, 5, 11 and 12 are beginnings in ensemble drawing; each shows synthetic vision and the expression is impressionistic. The image period is represented by Figs. 2 and 5. We study it to learn about the excitements and the inner and outer stimulations which, in this activity, expand the imaginative faculty.

The transformation of images to shape is a natural process in the child's self-development, though it may be stimulated by the parent or the teacher. But these gratuitous assistants must not overlook, as Fenollosa did, that the child's interests being concrete, he instinctively concretes the shape. All abstractions, all two-dimensional conceptions of shape, are exclusively and invariably adult mentality. When these abstractions are forced upon the child, irreparable harm is done; and when the concreting of shape by the child is forbidden as in the Fenollosa method, then the foundations of art education rest upon such confusion as will bring on the utter destruction of talent and make education ridiculous. By arbitrarily installing the abstract as the governing principle, the instructor starts the child in a direction away from himself.

It is in the fourth stage of development, not in the third, that drawing comes under the control of the mind. Here the shape-concretings become form-indications; the mind learns to focus, the child wakes up, comes out of the clouds, is less swayed by feeling; and as a result of this mental control the drawing becomes fragmentary.

The natural ability of any child may be gauged by Fig. 110. In making this estimate we consider first, the time it takes the child to cover the four periods unaided; second, the leanings he may show to either the beginning or the end: *i.e.* impressionism or realism.

Romano is easily classified. He was an impressionist but a short time, becoming a realist when five or six years old. Romano's mother richly supports this judgment of his qualities by what she relates in the following:

I recall that, at the age of three, my son had already shown his aptitude for drawing. He did not use clay (this refers to the materials his father had about) but only pencil and a few coloured chalks which were the most welcome presents he could receive. His chief amusement, besides drawing

on paper, was to practise on the marble top of the kitchen table where he reproduced everything that he had seen out of doors during the day.

The possession of abundant talent in Romano was proclaimed by his passing through the entire four stages before he was seven years old.

There is also a pre-scribble period. In it occur the excitements which, translated into feelings, eventually express themselves in the scribble technic. The poster excited Romano, its colouring, accentuations, and subject matter contributing to secure his lively reactions; there were also excitements in the feathers, accoutrements, uniforms, group actions, group rhythms and the martial tunes of the soldiers; the prancing of horses, too, excited his play-instinct. A chart of Romano's excitements in the pre-scribble period forms itself as follows:

CHART, FIG. 111

Excitements in the pre-scribble period	Romano age 9 months.	Reactions are visual.	His sensations are stirred by the loud colouring and equally loud arrangements of the poster.
	Romano age 12 months.	Reacts to soldiers.	His reaction is physical, it responds to group action, to group rhythm, to music and to accoutrements.
		Reacts to horses.	This involves the play-impulse and action.

Not less fascinating is a study of the stimulations arousing the child's nascent ability for expressing itself in the scribble period. There are three, as follows:

1. The scribble technic.
2. The play-impulse.
3. The encouragements.

The technic of scribble is automatically stimulating; the play-impulse invokes images and harbours them in an ever widening consciousness; the third stimulation is environmental, chiefly a matter of the sympathetic responsiveness of the parents.

As the form of expression is in the technic of the four primal stages of development, so from the excitements and stimulations there issues the substance of the things to be expressed, the interests. A knowledge of Romano's interests is educationally valuable, and as fortunately not all of his drawings have disappeared by the cleansing of the marble top of the kitchen table, some having been preserved in a little black-covered book, we are able to give a list, as follows:

Age 5, subjects:

Brigands battling with soldiers, Fig. 15.
Aeroplanes; railroad train.
Soldiers wearing feathers in their hats, observed in the street.
Riding master and rearing horses.
Soldiers, relieving the watch.
Soldiers surrender.
Soldiers in battle.
A bust of a robber (remarkable boldness in the drawing).
A midget thrusting his sword through a giant's hand.
Gladiators in combat.
A hunter shooting a bird flying through a broad landscape.
A prisoner at the bar.
A gentleman on horseback returning home.
An American Indian, chiefly feathers.
African troops, their uniforms well observed.
A Gargantuan horse upon whose neck and nose midgets are posing.
A horse attacked by lions, Fig. 19.
A tiger yawning.
A tiger crouching.
Fish.
Studies of hands in a variety of positions.

A scene on the desert, camels and horses in full gallop.
Camels and elephants resting.
The wooden horse of Troy, a Greek soldier, a shepherd and dogs.
The dead Romola, Roman soldiers in attendance; the ceremony is Christian.
The Goddess of Peace.
A bull.
Daniel and a lion.
Lions returned to their cage by means of the whip.

Suddenly Romano's subjects change to:

Christ appearing to Crusaders who are in shining armour.
Christ speaking.
Christ on the Cross tempted by evil spirits.
Christ taken by Roman soldiers.

Romano now returns to subjects showing his preoccupation with adventure:

A lioness attacking an Imperial Roman soldier who carries a shield and spear.
A man on horseback seen from above, Fig. 17.
A balloon in the clouds.
An airship above the sea.
An armoured car.
A boy friend.
Two hands fore-shortened; one is holding down paper on which is a sketch, the other has the pen and is drawing the picture.
Garibaldi at the head of his troops. (The portrait of the great leader is good.)
Napoleon dead; his soul, in the shape of a cow, hovering over his body.
Well drawn dogs, standing or running.
Pieta.
A fat man.
Napoleon advancing, Fig. 18.

These motives may be grouped as follows:

CHART, FIG. 112

Romano's motives grouped.

1. Imagined.
2. From books; inspired by them but not copied.
3. Stimulated by story.
4. The actually seen.
5. Seen and studied.

The four selected for reproduction here are typical of the technical ability registered in all these admirable renderings. When one considers that the child was but five years old, the array of interests astonishes and furnishes ample proof of the normality of self-development.

Chart, Fig. 110, is the child's source of magic. From it sprung Romano's expressional powers, his habits were formed there; his personality took shape from this beginning. In it feeling preceded thinking; feeling also stirred his imagination; thinking followed, arousing the art-impulse. The attainment to this stage of development is significant, as the impulse for art is the origin of the search for excellence, deliberate because not too strongly impulsed by feeling. It is well to remember that, to some degree, feeling and thinking are always coactive in art; and when either is isolated, neither can prosper.

In contrast to this orderliness and normal functioning of development as exemplified by Romano, is the case of James who, at the very beginning of school life, was definitely checked by being made to copy objects, thereby being converted into a mere dependent, as the copying activity is not generated by excitements or stimulated by feeling. In Figs. 15 and 19 Romano is possessed of dramatic imitation, but this differs from copying by being a vital, impulsive factor, a stirring from within. Romano knows no mechanical labour

of the copyist, nothing in his nature is servile; he is incapable of making a replica. When a child is required to draw an object under tutelage the explanation of the form harvests him nothing but the teacher's point of view, which he cannot assimilate. Thus the fate of the taught is sealed from the beginning.

The predominance of feeling in Romano's reactions during the period of the four primal stages of development is mirrored in his mother's recollections of that time. "He was a queer child. To get him to sleep it was necessary to sing to him long songs and lullabies. Other forms of music fascinated him equally. Music has now become a passion."

Up to the age of five or six Romano is seen to have existed in an emotional state, stimulated from without, impulsed by a need for communicating his feelings, even experiencing a compulsion to perpetuate them; and this irrepressible desire for externalization evolved the progression of technics starting with scribble.

Being understood, Romano was permitted to feel; the emotional development in his drawings continued to thrive wholesomely in his pre-logical mind and thereafter. His parents knew that scribble is feeling untamed before the mind fully clears, and they knew how to wait for the signs of a maturing. Impressionism they accepted as the rightful, instinctive beginning in drawing by children; and they also knew that the period of shape-concretings and that of form-indications would bring with it at first a control of feeling, followed by such mental focus upon the isolated object as would eventually put thinking in the lead. They knew their son would soon enough reach reality, as the perception and the attainment of realism is inevitable because the gravitation toward it is natural with the little child whose world, seen through the eye, is physical; the very images of his imagination are real to him, and to make reality more tangible he lives entirely in the present.

Romano's record of progress is as follows:—He emerged from scribbling when he was approximately three years old; at four he was absorbed in limning images; in the next year his shape-instinct became strong, turning tactile; before he was six, shape changed to form-indications. Technically he made headway as follows:—In Fig. 5 there is a bird's-eye view of many midget-like figures and objects; less impressionism is in Fig. 15 where Romano has a "close up" scene; and in Fig. 17 he concentrates upon a single figure, disclosing the observer he has come to be. The size and number of the figures he used in any drawing during the four primal stages of development testify to Romano's progress from feeling in the direction of thinking. These four stages have thus been encompassed by him before the time set by education for children to begin their drawing.

Without exception, the drawings in the little black-covered book show this same drift from feeling to thinking which culminated in his portrait-drawing of a friend, where he fairly lays hands on reality. We share his mother's estimate of this display of genius when she says:—"I regarded his drawings as amazing."

It was Romano's good fortune to escape that lavish encouragement by praise which is so undoing to character. Recognition was accorded him in wise moderation and he prospered astonishingly in this atmosphere of understanding. Signora Dazzi again throws light upon his progress:

> My son followed his natural bent spontaneously without bothering too much about the praise of people outside the family. He has always been very simple, playing with his companions without any preoccupations about being a special sort of boy.

In this self-reliance, this self-making, there is disclosed the fact that personality is the instinctive objective of genius; we see Romano

aspiring to the stature of the greatest personality of which he has knowledge.

Moreover, he is now in a strong current headed for nature, his environment accelerating the speed.

From early childhood [his mother tells us] Romano was always much with his grandparents in the country about Carrara. This place is noted for its marble quarries and for the number of work-shops where statues and architectural works are carried out. There is a good Academy of Fine Arts in Carrara, but in childhood Romano took no interest in art-schools, nor in art galleries and museums. The only thing that interested him was nature from which he took his models and it was his habit to draw them from memory.

The ateliers in Carrara are open and workers may be seen by him who passes; conversations in these shops, the streets, the homes, the taverns concern art, that topic being as much in favour there as the references to weather, health and business are in America. In Carrara people are not equal; they differ in their social standing according to their prominence as artists or artisans. Naturally Romano was influenced by this valuation. He imitated the artists, not in what they did, but in the sense of catching the contagion of their example, their ideals, their life. This kind of imitation is natural with children. In a similar way John Sargent profited in his boyhood by seeing art-workers in their shops in Florence; the boy Dürer (Fig. 6) found the craftsmen and the pictorialists of Nuremberg an excitement to imitation which turned to emulation as he became awake to his own genius; we are also familiar with Raphael's environment at Urbino where came Perugino and Pinturicchio, their presence exciting him to self-help. It is the play-imitation instinct which prospers in favourable surroundings, and it will be found that none of Romano's drawings, so influenced, lack vitality.

To what extent play-imitation is retained by artists into old age

was concretely brought home to the author by the experience he had at Woodchuck Lodge, the summer home of John Burroughs. At the time of this visit the popular writer on nature subjects was seventy-three years old, but his habits of work and time for diversion were the same as in the more vigorous part of his life. Confining his literary labours to the hours of the morning, John Burroughs devoted the afternoon to observation of life in the fields and on the wooded hills. Returning from one of these jaunts at sunset, the naturalist related to his visitor, in lively fashion, his encounter with a family of squirrels, recounting what the animals had done and said, including his replies. During this dialogue, which was of considerable length, Mr. Burroughs danced about in imitation of the squirrels, reproducing their animation and excitements.

A great factor in developing the technic and the powers of the individual is the encouragement he gets from his environment. Had the fates given James the encouragements which Romano enjoyed in his environment, his drawings would have risen above the trivial, despite the unfavourable conditions in his schooling.

The encouragements which would round out the life of an artist are listed as follows:

CHART, FIG. 113

- Encouragements
  - In childhood
    - Responsiveness of parent to the child.
    - Favourable environment.
  - In youth
    - The shop, the craft and the business of art.
    - The pursuit of an ideal.
  - In adult life
    - Patron; opportunity to adjust genius to the community spirit.

Not only the first on this list of encouragements, but the second and third deeply concern us, as, unless we include them in our scheme of art development, any effort at improvement of the educational machine will be in vain.

For the moment, however, our interests are with Romano struggling up through the four primal stages of development, and we are congratulating him upon the understanding his parents show in his upbringing.

It is quite common to have parents distrust the imagination in their children. They look askance at the child's indulgence in the second of the primal stages of development in drawing, fearing direct encouragement to perversion of the truth; yet truth and logic are ultimately best reached by this route. We have but to ask in what does the child's carelessness with natural phenomena, in the liberties he takes in making images, differ from the great masters' deviations from the truth even in their most elaborated works? In Romano's case the unlimited fancy displayed by Fig. 5 is no menace to truth but uncovers his dramatic instinct.

If the parent desires to hasten the child from the image to the shape period he has but to induce him to make the image larger, and this step is accomplished by the stimulation in the story which feeds the imagination and controls it; in telling it the parent has but to focus upon the chief characters and events, which concentration tends to produce in the child a less scattered vision. The method is admirably illustrated in Figs. 5 and 15. The mental grasp in Fig. 15, expressed in shape, exceeds that of Fig. 5 and testifies to the admirable manipulation of her stories by Romano's mother.

The subject of shape recalls the Fenollosa theory which affirms that shape, arranged, produces beauty. It is the story in drawings, not beauty, that stimulates imagination and invention in so young a child.

In rare instances abstract beauty may possibly be felt by a child as sensitive as Pamela Bianco at the age of six or seven; but the Fenollosa principle of beauty by arrangement is quite outside of the domain of the volitional activities of the child in the scribble

and shape periods, as also in the other two of the four primal stages of development.

In opposition to the theories of Fenollosa which place art education on abstract beauty beginnings, we shall prove the contrary by Romano, asserting that story holds that place. Tactile perceptions are advanced by story; the structure of the drawing logically evolves from the exacting obedience the images pay to the purposes of the narrative; for verification see Fig. 18, where the illustrative factor is as logical in carrying out the idea as it is admirable in the structure of the picture. The descriptive powers of the child are expanded by the stimulation produced by the intellectual content of the picture-idea. Each imaginative adventure in the image or shape period brings a new sense of reality; and by the force of this increased sense of reality it encourages new transcriptions in three dimensions, which is the normal development of the self.

How Romano's mother valued story and used it in his development may be gathered from her recollections. She relates:

> It would be impossible to trace his drawings before the end of his second year in view of the fact that he himself destroyed them, or they were erased by the maid when cleaning the marble top of the table. There were also agents active in their destruction in the ups and downs of life, for instance, the changing of homes. As far as I can remember, he never made drawings of houses and the things children usually prefer, his interests including only people, horses and scenes of his fancy inspired by the stories I told him about Napoleon, Garibaldi, etc. My recollection is that these tales of heroism were most attractive to him from the age of four to six.

This period in the child's life when image turns shape, signifies the birth of his ego; and thereafter he has the coveted self-assertion which makes the offering to him of any crutch in the form of methods a fatal error. As may be perceived from Signora Dazzi's anecdote, this is the time when Romano learned self-help.

Once, when he was perhaps five or six years old, he drew a horse seen from above, with a soldier in the saddle. One evening some artists came to the house, among the most renowned of the time, and they were struck by this prodigious drawing [Fig. 17] and by others which were shown them, and declared the boy knew more than they did.

To this may be added two stories by Signor Ugo Ojetti:

When Romano was four years old he was spending a day on the beach of Viareggio. I saw him, while lying in the sand, trying to trace the lines of a horse nearby which, becoming uneasy from the sinking of the wet sand under his hoofs, reared and jumped exceedingly. The child had secured for his purpose a bit of a blue pencil and a very small piece of paper torn from his father's album. At another time, some months later, a sculptor friend of his father's, seeing Romano's drawings and impressed with such precocious talent, found him at work by the marble-topped kitchen table, which he shared with the vegetables and other spoils of the market. He asked him to draw a horse. The small Romano, pencil suspended above the table, inquired, "do you want a race horse, an omnibus horse or a cavallo Greco?" Thereupon he drew all three. [His mother adds] Romano's absorption in his drawings was such that he was at work at the marble-topped table at five o'clock in the morning.

The drawings made by Romano in this period, Figs. 15, 17, 18, 19, show how shape is tactilized by the form-intention, how it is thereby also intellectualized; the change may be noticed in renderings which are less governed by the play-impulse and more by Romano's pleasure in the manner of expressing his subject. For instance, in Fig. 17 Romano discovers the use of "overcutting," which is a technical device for making some part of the form come forward, another recede. In a child so young, an observation like Fig. 17 is indeed rare, and the carrying out of the idea rarer still.

Romano's consciousness is now extended by his every act. He senses relationships in the technic and he is unquestionably conscious of his technic. His imagination also prospers, being sobered

only when he becomes absorbed in the study of form, as in Fig. 17. The epic nature of the child disclosed itself as early as the image period by the great deeds he had his heroes perform.

Parents and teachers who take young children to museums or to churches for the art housed there, expecting them to react to the exhibits as do adults, will be interested to learn that Romano showed no reactions to statues or pictures in such edifices during the four primal stages of his development. Little children do not notice beauty of workmanship and sentiment, and there should not be forced upon them such observations. Romano wanted only nature as a means of incarnating his mental life. He became more and more observant of reality as his sense of shape and form increased. The adult's relation to nature differs from the child's as in the former's interest there is always a spiritual or practical objective, according to the cosmic consciousness or the narrow fact governing him; whereas the child needs nature more as a verification or an authentication of the images seething in his brain.

When Romano ventured on the overcuttings in Fig. 17 he was brought one step nearer to the technic of modelling with graded tones and with clay. Entering his father's studio one day, at the age of seven, he used clay for the first time and modelled a bear which was considered very fine. The act was voluntary, an urge satisfied; he had come into possession of the form-sense and could express it with any tool or material that came to hand.

A child cannot be made to see nature as form; he can only sense form by passing through the four primal stages of development. Seeing nature as form is possible only to an adult as he is fitted intellectually to cope with the undertaking; but this seeing of form by an adult is not accompanied by his ability to render such form, as mere seeing is lacking in accumulated powers stored in the unconscious, which make expression possible. Thus an adult who ap-

proaches art necessarily by thinking, never equalizes thinking with feeling, as does a child; nor can any school system, using any method whatever, make up to the adult the loss of the vital development he should have had by passing through the four primal stages when he was a child. And without that growth from feeling to thinking, all voluntary study by adults is negligible, as may be seen by the urging and school compulsion that is required to induce Normal Art students or Academicians to go out to nature to draw that which is not a direct school problem. This lack of inner drive in the taught accounts for the fact that today we have more art-schools and less art than at any time in history.

When very young, Romano sensed form and gradually grew to see it, not as a mental interest, but as rendering. In this ever-widening stream of activity he kept together, and experienced ever more powerfully, this faculty which culminates in adequate and satisfying expression. His mother gives us a glimpse of him on the way by relating that, "At the age of six Romano continued in his habit of drawing what he had happened upon during the day."

From this record we glean that the essentials to the development of talent in drawing are:

1. Childhood.
2. Passing through the four primal stages of development.
3. Environment.
4. A sufficient isolation.

The younger the individual the more isolation favours development, and the older he grows the more the influence of the group seems to foster it. The psychology of this phenomenon is based upon finding oneself in art, and in learning how one's art effects the social body.

Romano had this blessing of isolation; his brother Enzo, being

deprived of it, began to lean as soon as he became awake to his brother's genius, and after that his life was a reflection. This lasted until he was sent away to school which separated him from Romano for long periods. It was then his mother discovered that Enzo also had talent of a high order. One day she stood wrapped in admiration before a drawing of the Madonna hanging on the walls of the school, only to learn that it was the work of Enzo. He had passed through the four primal stages of development and had enjoyed conditions similar to Romano's, but, awed by the elder's drawings, his own efforts had become depressed. If Enzo decides to take up art as a profession, and if success attends his efforts, he will probably become classed with the softer type of artists like Bellini, Fra Angelico and Botticelli.

In the gardens of the Villa Borghese, not more than half a mile from Romano's home, is one of the best known zoological gardens in Europe. At the age of seven, little Romano found his way there, befriending Scimmie and his mate, jungle people, not human, but bearing some likeness to man. He drew them with avidity. "The great monkey learned to know Romano," his mother tells us, "and by signs would indicate whether or not he was ready to pose for the artist; or at times the monkey would complain to him of the milk the taste of which had been spoiled by the medicine the keeper had mixed with it." From the collection of animal drawings made in this period we gather he had a second favourite in the wild boar; the leopard, too, caught his fancy, and there was a great black dog with curly hair of which he seems to have been fond. "Romano," said his mother, "always preferred to draw animals at the Zoological Gardens rather than domestic ones." But she excepted the horse, interest in which never flagged.

In Romano's schooling at the Zoological Gardens there was no room for the abstract or the trivial. With no rules or formula to

obstruct him, and wholly free, he developed an art that will live. Working in isolation gave him mental discipline, initiative, endurance, perseverance. He gained a sympathetic insight into the life of the animals and became noted for the quickness of his observations. Romano sensed their structural elements; at first he guessed at, then studied their anatomy, which enabled him to adequately draw their movements, action and animation.

When rendering action Romano's feeling and thinking seemed to converge; he also used the unconscious, that storehouse of countless impressions garnered from the work that had preceded. The unconscious seems especially available in the excitements when the artist catches at action, at the unusual and at character. The boy's memory and his facility became extraordinary through drawing these active, moving creatures. Fig. 20 illustrates this point.

As formula prohibits conception, the latter is rare among art students, even among academicians. From the first Romano had conception and never lost it. In consequence of this faculty to conceive, mere imitation does not appear in his work. Fig. 21 shows this capacity in an astonishing degree. The excellent rendering of Fig. 22 was brought about by conception and memory, and his powers henceforth rivalled Adolph Menzel's who stood pre-eminent in these attainments. Glorying in his new strength, Romano now successfully assails the fleeting and the complex, see Fig. 23. "Such was his enthusiasm," his mother said, "that during the night, instead of sleeping, he sat for hours and hours in bed, drawing." Only at rare intervals was the memory habit in Romano's case relaxed, as even during his "study" period, when he went to nature to get knowledge, he relied more upon memory than upon a direct transcription of the living or the inert thing he drew.

Alternating between the impressionistic and simplified in technic, Romano, as he grew and as his form-sense cleared, gravitated toward

the objective, the purely expressional gaining enrichment later by this interval and digression. In pursuit of this object he unconsciously eliminated unessentials. We trace this process of elimination through Figs. 17, 19, 20, 21, 22, 23 to 24 where he attained simplicity. This noteworthy achievement, coveted by any adult student of art, was his at the age of eight. The most advanced school of sculpture in an international sense today is occupied with the same ideal of simplicity, a conscious aim, a mighty effort. Yet in the mere self-development of Romano, starting with the complex in drawing Fig. 5, simplicity was won in his childhood, as we see in Fig. 24. Had Romano, like James, been forced to submission to some mentor who had faith in the formula, "from the simple to the complex," we may realize the mischief that would have been done to his genius. What tragic assumption, what ignorance and arrogance are displayed by any one trying to teach such a child! Yet all children who have talent may have some of Romano's triumphs if we free them by adopting a system of education in harmony with the laws of self-development.

In Fig. 24 the impulsive character of Romano's earlier work has yielded to stateliness, stamping him as not only a close observer and student but also a stylist. But though unremitting, ardent practice helped Romano to this high quality of simplicity and style, of itself such industry would not produce either, as industry set going by will and the copying spirit is abortive. But Romano did not abuse this simplicity degrading it to a mannerism; we see him in his next drawing adapting his technic to a new mood. In this pencilled picture, Fig. 25, he is again in an emotional state, to which excitement his manipulations react impressionistically, keeping freshness and interest alive and adding the touch of charm. Never is there a sign of retrogression or an arrested state; he is seen ever growing, his powers expanding in all directions.

Simplicity may be promoted. The method consists of interesting the student in the drawing of the near object; and it is the concentration of his attention on certain of its characteristics made inevitable by its nearness, that brings about a marked elimination of unessentials or the control of their inclusion in the sum of the effect. The method is automatic and excludes teaching, and differs from the Normal Art method aiming at simplicity, of which Fig. 115 is a typical example, which is not simple but a formless, empty, unintelligent skeleton not even amounting to shape.

In the drawings, Figs. 26 and 27, by Romano, there are varying degrees of simplicity; and in Fig. 28, simplicity is shown in the control of the mass of detail where the texture of the animal's fur, complicated and difficult, is rendered with that quality.

The maturing of Romano's line from Fig. 89 A, the immature line C, to Fig. 28 is replete with instruction for us; its gain in expressional power in every drawing he made from the age of five to eight, is impressive. And the increasing use of tone-shading as a support to his line is an equally valuable observation. Never do we find recipe in his application of the modelling technic; always it is his volitional self that advances the form-sense by a little tone here, a tone-colouring there. He surges forward by aid of the strong impression, and his line and tone-gradation never fail to harvest his artistic opportunity.

In these few drawings we see Romano's talent unfolding naturally without imposed mechanism or dependence upon the adult's experience. Imagine, by contrast, the fate of James who is told to divide spaces, to draw straight lines, to see the human model as a pattern of light and dark; then, in addition, to work simply, to copy a cast, to work from photographs, to elaborate small still-life realistically, and to do compositions employing figures he cannot draw; all cogs in the machinery of modern education, grinding out

the learner's soul, and blurring his intellect, infecting him with loathing for the thing he is called upon to do.

There is a red-covered book of drawings by Romano, eight years old, containing:

1. The horse, Fig. 24.
2. War subjects.
3. Combats.
4. Pictures of himself.
5. The French Revolution.
6. American Indians.

Here the pendulum has again swung to the other side; Romano returns to impressionism which this time takes the form of story. The complexity of the matter in story satisfies this craving for impression. So strong is this urge that he now demands story, and so eager is he to live the story that he plays the part of the hero he pictures by being his own model and actor. Thus in making the drawing of the bomb-thrower he represents himself as throwing the missile.

Under the spell of story he combines more truth with his impressionism; as witness we have his French Revolution drawings in one of which the guillotine appears so accurately drawn it is workable, and Robespierre is brought before us agitated, his face showing mingled fear and bravado as he proceeds on the way to his doom. The truth-seeking boy wants uncompromising fact, and in these drawings we have the truth of the situations fully rendered.

A similar mixture of truth and impression Romano gives us in his drawings inspired by the American Indian, where he pictures himself and his playmates impersonating Indians.

In books on art-education in use in the schools we learn that the child eight years old gains in precision. We cannot detect the demarcation in Romano's drawings; his precision was born in the

four primal stages of development and it never thereafter weakened. The claim is also made that at the age of nine the child has less interest in the concrete. In answer Romano exhibits Fig. 29, in which he displays a new delight in form and a tendency toward the ideal of the Farnese Hercules. In this drawing he uses his lines like bands of steel binding the muscular masses of each boxer. So compelling is his interest in the concrete of this type that he, for a time, forsakes animals for the boxing-ring.

In Fig. 29 there is also asserted Romano's growing delight in action of arc-lighted, gladiatorial intensity. He attunes action to a different mood in Fig. 30 where the grey of a cloudy day and the forward sweep of the soldiers crossing the fields bring out to the full the tragedy of battle. By the change in the character of his lines in Figs. 29, 30 and 31 Romano's technic displays surprising resourcefulness. He squarely faces the physical world showing a healthful, growing interest in life, and is as invincible as Antæus, being in contact with the real. In these renderings a surplus of vigour is in evidence; his form grows more tangible, every element in his work prospers, attesting to his remarkable mental powers. Fig. 31 gains over Fig. 29 as form, by the closer observation of detail.

The World War taught Romano how to make pictures. Until its outbreak he was a student, but the great conflict made of him a pictorial reporter. Though the scenes and events of the war were shown to him by the cinematograph, he translated this raw material into art. In Fig. 30 and 32 we see his pictorial ability expanding and we learn from them that some form of excitement, not lessons in composition, is conducive to the growth of the picture idea. The emotionalism of the war acted upon Romano's impressionism as strong wind upon the rain, driving and refining it. These excitements may also be self-generated by idealism as was the case with Romano after the war; or they may be in the form of encouragements and

therefore well within the reach of education. But to reach that force which is the art-impulse in the young, we must undertake the study of the psychology of technic; and the subject of the excitements is one of the vital phases of it.

In Figs. 30 and 32 Romano's picture-growth is gentle like spring pushing into summer. The war also taught him the value of detail such as is comprised in mechanism or materials. In Fig. 33 we see him struggling with the mechanism of guns and bayonets, and he aims at accuracy in the uniforms. By means of this close study he is now storing his unconscious with the material that will enable him twenty years later to paint a masterpiece like Fig. 13.

So long as the films deal with reality and are chosen to thoroughly interest children they provide that stimulation we call the "strong impression." The spirit of adventure in their subject-matter helps to strengthen the impressions, and the repetition of the picture on the screen assists the retention of the chosen theme in memory. The moving-pictures of the war were a powerful help in strengthening Romano's memory, as we gather from Signora Dazzi's recollections:

> When the war broke out and its scenes of conflict were brought before our eyes by the cinematograph, my son was fascinated by them. He would see the same pictures again and again, fixing them in his memory, to be drawn at night in bed, into the small hours.

Walter Littlefield, in the *New York Times* of June 9th, 1918, completed the narrative.

> Very often his mother, coming to call him to breakfast, finds him still hard at work with the bed cover strewn with hundreds of sheets of paper, each of the lines thereon indicating a definite stage in the development of the picture the boy is just finishing. On such occasions his mother will say, "Come, Romano, it is almost school time," well knowing what the answer will be: "Mamma mia, why should I go to school when I learn nothing

about my drawing there?" Why, indeed! But there are other necessary things to be learned there, urges the mother, who sometimes prevails. But every evening, and nearly every afternoon, finds the boy at the movies. Once they closed the theatre and locked him in, and there was a great commotion in the family over the lost boy. "Oh, why did you stay there," his mother reproachfully asked, "after everybody had gone?" "Mamma mia," Romano replied, "I wanted to see if I could see the pictures in the dark, and so save myself a lot of drawing when I got home."

Some of these drawings inspired by the cinematograph are preserved in a little green-covered book and from them we observe that Romano, at the age of ten and eleven, was much preoccupied with facts in the nature of fragments like hands, face, head, weapons and boots, devoting to them more attention than hitherto. We find him exhibiting mental characteristics which distinguish the masters, as conscientious as they, and just as eager to acquire knowledge. Romano is plainly steering his course toward the making of pictures, building methodically the technical foundation, balancing his pictorial ideals with his power to execute them. He does not separate these twin factors as do our method makers who, under the disguise of composition, make them divergent, and acting as separate agents to be brought together after each has been perfected at some remote day. Romano's position is, therefore, sound, and a cure for the evil in this wrong conception of composition. The wonderful growth of his capacity for weaving his technic into pictures is shown in Figs. 30, 32, 34, 35, 38, 39 and 40.

As the boy's picture-idea grows he meets with perspective. Happily for him, no teacher undertakes to instruct him in this science. He discovers and captures it for himself. Recognizing perspective as producing the illusion of depth, he first gets control over other three-dimensional characteristics before using its one-dimensional science. The overcuttings in Fig. 30, the receding atmospheric diminishing figures in Fig. 32, the fore-shortening in

Fig. 35, as three-dimensional depth factors precede his exploitation of the one-dimensional scientific perspective applied in Fig. 36.

The Romano of Fig. 37 is twelve years old and at the beginning of his two most strenuous years of study. His work is attracting attention in wider circles. The people of Rome are becoming conscious of him, and Italy learns about him from the publications by Signor Ugo Ojetti and the press. He is also sensing the final use of his drawing. The art-impulse is gaining upon the play-impulse; his vision is tinged with aims of service to the people of his environment who are the living representatives of that multitude of worshippers at the shrine of art that has made the past of Rome glorious. In Fig. 38 he produces an exceptional work of art. It is a challenge to the best artists doing pictures of the war, and he is setting the pace for the strongest men in the profession anywhere.

The development of personality by growth in drawing is one of the chief revelations experienced in the process. This increasing realization of self in Romano seemed to be accelerated when, as now, he consciously measured his powers with the artists of reputation among whom he lived.

To be satisfying, drawing must convey the strongest impression by being rendered with flawless lucidity. In Figs. 38, 39, and 40 Romano couples the flash of conception with the ability to render the idea adequately. All straining is absent; there is no trace of the pompous as he has not borrowed. With reference to this quality, Romano's mother relates:

> He found in drawing the means of giving expression to all his enthusiasms and the inner excitement occasioned by the war. At that time he also wrote essays at school full of exaltation, sentiment, and fantasy, inspired by his heroes.

The subdued, leaden forward movement of the endless human chain, Fig. 40, and the depressive tone of the scene, could not be resisted by

Romano; and though strong feeling tends to obscure thought expression, he has here, as also in Figs. 38 and 39, successfully coped with the high pitch of his excitements and the complex matter, by rendering the conception clearly.

The drawing, Fig. 41, is in an incipient stage of development. It is interesting to the student of technic as in one part the action is expressed in lines, in another it is enlivened and materialized by gradation. Both the lines and the gradation in this drawing are little advanced beyond the scribble stage and yet it is vital, the idea lives. And when we see Romano working toward completeness in this normal way, like Hokusai who put off the realization of it for himself until twice the normal span of man's life (which he hoped to attain for the sake of his art), we shudder to think of a Romano in the hands of the method maker who insists upon "the correct thing as a test of the normal mind." We have visions of Pestalozzi with Fig. 88 tucked under his arm, looking over a Romano's shoulder and demanding the measurement of this agitated swift mass; or Fenollosa presenting Fig. 92 and calling Romano's attention to the laws of beauty, requiring them to be applied to lines as elusive as these. Yet the unfortunate James heard that duet all his school days.

In Fig. 42, though Romano has ventured upon an elaboration, he does not go beyond his strength, his instincts being true. Again and again this youth tries to realize the whole conception including the action (see Figs. 43 and 44), but always the problem expands with the result that his harvest consists not of completed drawings, but in the increase of power in the rendering. It is power, always greater power, that he senses as the coveted, the supreme reward.

Fig. 43 expresses the exhilaration of the growing self. It shows him self-developed and free, eager, joyous, resourceful, winning. This spirit enters into all his work; he lives the art he draws. His mother tells us: "Romano, drawing horses in action, will go madly gallop-

ing through the apartment, shouting, using an imaginary whip on himself; and this action-vivification he then puts into his rendering."

Prophets of calamity will say the boy is using up his vitality and will have come to the end of it by the time other talents begin their training in Art Academies. The reverse has been the case. Romano's powers are greater now, at the age of twenty-two, than before. He resembles the Old Masters in the perfect continuity of his development and in the growth acceleration when opportunity favours. And he is in excellent health.

He who, like Romano, is self-developed, is incomparably more advantageously placed in the scheme of life than the individual who gives way to his art-urge at eighteen and begins his studies by submitting to schooling. This belated student is hampered by many things; he is clogged with a philosophy of life, with theories and information on art unfitting him to enter his chosen field "like a little child," to get started in the right way. Romano knows nothing of the experimentation of the Academy student, that dearth of resources, that seeking after formula; nor is his course rudderless as his genius transcends plan. Everything Romano does is natural and wholesome, and it is interesting to observe how, in the instances of Figs. 41, 42, 43 and 44, he points the lesson that drawings, motivated by action, clear the mind and strengthen the memory.

In reviewing Romano's development, his mother was reminded by Fig. 45 of the following:

> He was now thirteen years old and showed some new interests. Besides war pictures he began to draw such subjects as mother and child, portraits of friends and some still-life. He also frequented the Zoological Gardens more assiduously, and his greatest progress was in this year.

Unlike the action drawings just reviewed where the exuberance of his powers is shown in his lines, are those he now makes in which

he seems to quiet down to a period devoted to refinements. It is evident Romano is seeking discipline of this nature and therefore he turns to the near, the "close up" view of his favourite animals that he may study those phases of action in the organic whole, imperceptible to any one not so placed or so prepared as he; he desires also to reason through the action of muscles in their consecutive order, their kinesiological aspect. And as he is attaining this subtle and complex information we see him expressing the benefits he has gained by conveying to us not only the animation, but the weight, the bulk of the animal, as in Figs. 46 and 47. All this keenness of observation is auspicious, giving promise of new successes.

"It is true," said his mother, "there were times when Romano did very little, but after these fallow periods, he created new things with ardour and marvellous progress."

Romano's rest periods were of varying duration as is the case with all creative minds; but while they were in progress his unconscious was busy, presaging a new flow of creative energy.

Of Romano's general education his mother tells us:

When between six and fourteen years of age, Romano had no leaning toward mathematics nor toward geography and other subjects; he preferred Italian and history, the events of which struck his fancy; with representations of these he filled the margins of his books. The reading he preferred was, generally speaking, the same as with all boys, travel and adventure, which gave him a desire for travel in the Far East and the Pampas, in which he fancied he could indulge his longing for riding on galloping horses and encounter adventures.

I must say he has read very little of the lives of the great Masters. His inspiration came solely from nature, although he passionately admires the work of the great Masters. However, when fourteen years old, he did not want to go to school any longer as he was too preoccupied, and it was impossible for him to submit to discipline. The masters at school, friends, acquaintances and art-lovers finally persuaded me to take Romano from school that he might enjoy special subjects such as he especially

needed, under the direction of a tutor, thus allowing his best energies to be spent on the work most fruitful for his talents. His reaction was a most happy one. His tutor took him through his courses in literature in a conversational way; they read and discussed the great poets, Dante, Carduci and his favourite Jacopone da Todi. Music was also a topic, which they varied with singing. After lessons there was boxing.

And after boxing there were the streets of Rome to saunter through, seeing art and reviewing the history of art and general history, the motive for which each stone, each wall and building supplied in abundance. Thus Romano's education was the ideal one for the artist.

The horse, Fig. 46, belongs to this period. Its superbly tactual qualities, its simple lines and treatment, the greatly advanced form feeling, are the fruit of this mental expansion special education brought to Romano. The same influence accounts for the technical mastery in Fig. 47, in which the tone gradations reproduce the very sheen on the animal's fur.

Though the manner of their rendering differs so radically, the simplicity of these two drawings is equal; the maximum of expression is attained.

In his blue book of 1919, Romano is working toward finish in the sense that he is using elaborate, descriptive shading to get the modelling, the colour and the general effect. He is also fond of drawing parts of animals to catch momentary action, or flashes of expression; Figs. 48, 49, 50, 51, 52 and 53 are examples. Other drawings in this book show Romano doing horses, an orderly mounting, and similar motives in which he is as genuine as any master, and his merit as universal. He now takes front rank among living artists. His taction-technic gains, he puts us practically into physical contact with what he draws. Always deeper are the excursions he makes into the science of structure, bones, muscles, and

cartilage, which harvest him form-observations transcending in keenness all previous study. Each attempt in this great year of Romano's career contributes directly and conspicuously to the effectiveness of his growing productive powers. Other animals at the Zoological Gardens were admitted into the circle of his friends before the year closed, and their portraits may all be seen in the buff-coloured book; the list includes the black bear, the grizzly, the great monkey, the tiger, lion cubs, deer, boar, sacred cattle, camel, cassowary and panther.

Romano's equipment was very simple. His school-books furnished paper and the lead pencil was his favourite tool; blank books of the cheapest quality, such as are used for the pen and deemed unsuited to pencil technic, were his choice, and on their gloss pages he now drew with the black conté crayon of which he made an art as Hokusai did of the four blacks in Oriental ink. Occasionally the boy procured a blank book made of softer paper on which he experimented with stump-rubbings to enrich his line shadings with graded densities, indicating that the painter in him was waking up.

Romano's reactions to the actions of animals became stronger when he happened upon them in their feeding hour, or when they were excited with play or anger. These excitements materially improved Romano's capacity for catching the contortions in facial expressions of the snarling lioness or the tiger. The animals' upwelling muscular mechanisms and their fleeting play, strengthened his memory as no other exercise could; and this new power shows in the more frequent fore-shortened views of the animals, betraying his greater daring in these undertakings. This young realist in art never fails to show the age of the animal he draws; there is the lion cub, the half grown, the merely young, or the old; each characterization is convincing and satisfying.

As a new vision and clarification is the inevitable development

attendant upon each new triumph in production, it cannot be said that a mature artist has a perfectly defined goal. In the nature of things art is adaptable, and in the young the changes are instinctive. Romano's impressionism in childhood became mature expression in his boyhood; his depth-instinct in the scribble period later amounted to a veritable life-urge; his naïve, instinctive expressions from the age of three to twelve established habits of adaptability for a life-time; his early ego-cravings resulted in the development of his tactile sense, giving him a grip upon the real; his ego-safety instinct reached out for deeper study; his ego-ideal boldly adopted a master,—the striking figure of Michael Angelo; the stories Romano's mother told him when he was a little child prepared him to become the best pictorial interpreter of the World War, though he was still in the grades when the drawings were made.

If we substitute ideal for goal, there is put in its proper place a factor more in harmony with the ends and the objective of the urge within. Step by step the artist goes forward, or rather upward, lifted by his ideal, alone, strong, self-confident, within sight of society but not of it.

The changing Rome of Raphael's day kept that artist taking but one step at a time; so Romano is taking but one step at a time, his goal being his next drawing, his vision, its halo. This frame of mind saves him from the pitfall of egotism which breeds on planning the unattainable while doing nothing but leaning.

In art, he who is taught is infected with the fear of incomplete development. The mania has not touched Romano the self-taught, nor has he erred in a sane estimate of his work. This youth, always fit to mobilize his energies for new undertakings, could venture in any field and feel safe. His vigorous drawings were the result of his vigorous life; there was no room in his existence for doubt, fears, the morbid, or the weak.

International fame came to our hero when fourteen years old by the publication of Romano's drawings in book form by Signor Ojetti; but his reactions to this publicity were not disturbing to his progress.

Italy's political changes interested him and he joined the Fascisti party, expressing his opinion of the opposition in caricature. See Fig. 54. In Fig. 55 we see him again in his natural element. The drawing was suggested to his mind by his lesson in English and his feeling of kinship to the American cowboy. With the exception of Fig. 54 and a few others of a like character done in this period, his drawings are free from conscious exaggeration. But caricature has its uses; it teaches the value of emphasis which, in the domain of the refined and the lofty, is the life of a drawing.

The sketch-book of 1920 is filled with drawings of Scotch and American soldiers, men boxing, horsemen, robbers and cavalry. Occasionally there is a humourous situation depicting soldiers in sentimental scenes; he invents patterns and designs for enamels and pottery, and also outlines fountains in the grotesque style. Costumes of former centuries appear now in his pencil pictures, especially of eighteenth century soldier life; Napoleon reappears and is followed through various campaigns. He shows pleasure in the situations afforded by the gendarme and the criminal in court; picnics also are a feature; the Arab enters and him he exploits pictorially in thorough fashion. There is a drawing of the nude human figure which shows he has entered upon the deeper study of form so necessary to final pictorial triumph. The last drawing in this remarkable book is a full suit of plate armour; but no drawing of this period is finer in characterization than Fig. 56. Still-life and life are equally attractive to him.

Romano's unabated interest in the wild animals of the Zoological Gardens bears new fruit in the studies he made of them in 1921,

when he was fifteen years old. Figs. 58 and 59 are typical of the growing acuteness of his perception at this time; we also admire the form-pregnant strokes of his pencil. In Fig. 58 he has given us the pulsating animal, the alternating compression and expansion of the body, the vibrating action of her gliding limbs, testifying to the maturity of his capacity for emotional expression, and to adequate memory and imagination to deal with these realities. How well he sustains these qualities in the picture of rage, Fig. 58, and the speeding mule, Fig. 59!

Reviewing the masters of the Renaissance to find one with whom Romano's versatility may be compared we think of Rubens, whose interests played back and forth from hunting scenes and battles to religious expression and the loveliness of children. On the walls of Romano's home in Rome are hung framed drawings by his hand done at the age of fifteen and sixteen, among which is a Madonna rendered with the tenderness of a Bellini. Some of its qualities reappear in the portrait Fig. 60. How well he has expressed this girl's budding physical beauty and personality! To Romano no model is human still-life; he never fails to render his sitter's soul in sympathetic and comprehending responsiveness. Even in the landscape to which he now frequently turns his attention, this youth gets his inspiration from the mood of his subject as in the picture of a horseman on the plains between Rome and the sea Fig. 61.

The first time Romano mounted a horse [his mother tells us], was on the Roman Campagna when sixteen years old. He surprised the herdsmen by his daring and by the rapidity with which he learned to ride. All the movements, all the muscles of the horse he knows so well he can draw them with his eyes closed.

Fig. 62 establishes the fact that every thing he draws, whether mechanical or anatomical, functions; there is no deviation from the

truth. His technic grows more joyous, his form bolder, as we see in Fig. 63, and his intensity is multiplied by action.

Romano's drawings never descend to the commonplace, the ideal of the artistically lofty is always present and rising, see Figs. 63, 64, 66, 67 and 68. Whether it be the scene of the galloping horse or the rider allowing his steed to relax and get refreshment in the pool of water, or the following subjects,—that remarkable picture of the combat of wild boars, the pathos of the horse abused, exploited, starved, and now about to be fed to the lions, or that noble expression of the sacrifice, the garlanded ox—always we find Romano climbing, soaring, responsive to his own vaulting ideals.

Though industrious, Romano never labours; his work is kept art. Nor does this extraordinary activity react badly upon this ardent one's health; as may be seen from Fig. 65, he could not be in better physical condition. The photograph shows the sculptor's son at the seashore with friends among whom, though not appearing in the picture, is Signor Ugo Ojetti, who relates that here Romano made some of those drawings illustrating events in Libya which he had seen several months before, when engaged in making a record of occurrences at the front paralleling his pictures of the World War. He had been chosen by the Italian Government to do this important work. Figs. 69, 70, 71, 72 and 76 belong to this series.

He was happy in Africa [said his mother], as he could give himself up to his passion for riding and to caravan life. Romano is very brave and daring, and the people who were asked to look after him said it was a tax on their strength to be his guardian as he always wanted to be running into danger, his dream being to take part in some combat.

These drawings by Romano in Libya show a profusion of subtlety and power, they blend a strange intensity with monumental calmness which is the acme of power. Some of them have appeared on the

pages of *Dedalo*, published in Florence in February, 1923, following Romano's exhibition in Milan. They are a vibratory response to actions he has just witnessed. In the "Arabs leaping the trenches, white phantoms hurled at the enemy," the drawing is distinguished by impressionism more advanced than anything realized by him before; it is as fresh as Fig. 5, and as convincing as the Phidian frieze. He gets the movement of the excited mass of white clad soldiers in its sweeps toward the enemy over the ridge of sand.

Fig. 70 is a study of Arab types. In calmer moments Romano succumbs to the enchantment of the picturesque as in Figs. 69, 70, 71 and 76, where he manages to embody sensual beauty of form and line-rhythm comparable to East-Indian art. Fig. 72 echoes Vatican marbles, these weighted lines composing a dirge in keeping with the subject. There is reflected the simplicity of style of the early Greeks and the Egyptians in Fig. 69. A sumptuous movement and low-toned, half smothered music are caught in the group of camels of the passing caravan pictured in Fig. 76. The drawing Fig. 71, has attained perfection of grace, we are fascinated by the rhythmic accentuations, the lines become melodic. In these later expressions there is to be noted a precision in the technic differing from the firmness of his earlier renderings. The rhythms in the lively action of the sketches grouped as Fig. 70 are tactile and a concomitant to the excitement pervading the technic.

There is a time when to the developing youth there comes a sense of man's cosmic relationship, and from the moment of that discovery realism is at ebb-tide; thereafter, like mist blending mountain with sky, sentiment and fact lose their edges in this new consciousness. The experience finds expression in the technic as we may see by a comparison of Fig. 75 with 70. As a work of art Fig. 75 is higher than Fig. 70, the former being touched by a coalescing of the inner life with things eternal. The technical resource making this expres-

sion possible is largely a matter of the foil which in Fig. 75 discloses itself as the line of the hood's edge. It accentuates such by-play as exactly balances the attention of the line with the face, preventing the latter from becoming purely physical. The foil is a diversion. This efficient agent is absent in Fig. 70 and therefore Romano does not fully get the shout, though his figures are represented shouting. With Fig. 75 Romano's maturity begins, the Michael Angelo in him has awakened, for him the day of great compositions is dawning.

Though Romano has habituated himself to drawing from memory, this habit did not prove a hindrance to him when he wished to transcribe nature directly. Fig. 73 is a portrait for which a friend posed and it rings true like the Dürer, Fig. 6. His own portrait, Fig. 74, is in the same degree convincing. He pictures himself as living in an atmosphere of inspiration where greatness attracts him. Signor Ojetti says of him, "Romano is looking for subjects bigger than himself, for people who are impressive for what they have done —the man in vestments, the politician, the poet, the writer, the general, etc."

Italy, the art centre of the world, inspired Romano to do Figs. 77 and 78. In these drawings he rises to new heights; he eliminates all that is immaterial, showing great mental powers by retaining only that which is permanent. They are his expression of appreciation of Jacopo della Quercia whose figures, carved on the façade of San Petronio in Bologna, Romano's mother characterized as simple, sober and sublime. In Florence, four years ago, Romano exclaimed, "Italy is the source of beauty and intelligence"; and again, "Italy is like a beautiful mind."

Among the drawings he made when he was sixteen is one where he represents himself as dead, a martyr to the cause of the Fascisti. The readiness for sacrifice was there but Romano is spared for the glory of the art of Italy.

Though he has as yet made few attempts in the technic of fresco painting Romano feels himself prepared to undertake large projects, his confidence resting upon his solid achievements in drawing. "God willing, I shall do these things," he said, and added, "I want all my work to tend to simplicity, confined to few lines."

Piero della Francesco he prefers to Raphael claiming for him greater individuality, as Raphael seemed to him to lean too much toward Perugino. He admires Donatello, but his ideals are rooted in Jacopo and Michael Angelo as it is always strength and range of vision in the master which attract him. His high state of mental development has impressed every one who has met him.

Our close scrutiny of line from its immature to its mature state in Romano's development, shows up the folly of teaching methods in which a mature line is forced upon the little child. Romano is fortunate in being one of the few young people of talent in drawing who, in our day, have been spared the burden of imposed opinion; consequently we see him rising without fluctuation, steadily, normally, to the summit of these later achievements. In comparison with Romano's lines those by Paul Baudry, Fig. 89B, are "educated"; he apes Raphael's line. Art should not appear "educated"; at its best it is simply mature. Romano's art has that quality; it is personal, not borrowed, not gleaned from schools or galleries. And in all this work there are indications of his preparation for something he visions as coming within his powers in the near future; he is fortifying himself for that important hour when the patron shall loom,—his *Julius II.* Who, better than Romano, can say with finality that in the unity of the arts drawing is the essential, the first element?

Romano is the apostle of self-expression. His art vindicates this principle which concerns education and which grants freedom to him who, though but a babe, comes with a new message. By

means of the natural technic of the child which is the depth element the matter of his soul is brought before our eyes as tangible. The child is safeguarded in his self-development by his instinctive desire to be above. This freshness of interior beauty is retained in and pervades Fig. 13, one of the great masterpieces of the ages. Romano the celebrant at the shrine of the simple, the sober, and the sublime interprets for us anew Raphael's message. The logical place of the adult, in relation to the child, is therefore that of an observer. It is he who should assimilate and be nourished by the freshness of the message of new ideals.

JOHN SINGER SARGENT

The *Art Centre Bulletin* of December, 1924, reproduced Fig. 3, a drawing by John S. Sargent at the age of four. This is a portrait of his father and is supposed to be the first Sargent portrait. Placed beside the drawings made by Romano Dazzi when four years old, this one by Sargent is about equal with them in merit.

The birth of John S. Sargent occurred in Florence, Italy, and his childhood was spent in that city. If the fates had chosen America as his birth place he would have had to encounter less of the hardships through which James passed two generations later, as in his day even the Pestalozzi teachings were no menace. They became a source of danger to genius only in the methods originating with the Normal Art Schools established at that time, too late to affect him. But there would have been for the boy John Sargent none of the encouragements to his talent which he received in Italy in his childhood, and later in Germany, France and England; and had his environment been American we could not now count as our own one of the greatest artists of our time.

The work of Sargent in the Library and the Museum in Boston is destined to make that city the art Mecca of America. Boston took

advantage of this man's genius to such an extent as to earn the distinction of having been the first of our cities to approach the idea of community art. To more fully merit this position, Boston would have to make conditions favourable to the best talent born and educated there by establishing the principle of employing it for life. Raphaels cannot be produced in America unless this step is taken. The more we permanently employ home talent the more American our art will become.

RAPHAEL

The childhood of the painter of Fig. 13 seems to have been much like that of Romano, but into Raphael's boyhood there came a formative influence which Romano has missed,—his work in the shop of a master. When very young, Raphael acquired knowledge of the craft's end of his art in his father's atelier, and later he became apprenticed to Perugino. By helping the master carry out projects in art, Raphael acquired technical knowledge and habits, which enabled him to carry out satisfactorily the commissions entrusted to him upon reaching art-maturity. It was the apprentice system that made Italian art great.

When setting out to make conditions right for genius we are confronted by problems which involve not only the school but also the shop; *i.e.*, the development of the talent, the creation of good art, the permanence of the art produced, and the patron necessary to support the shop. Obviously our educational systems will have to take on the character and the features of the apprentice system, and it will be required of our public to organize to become that patron needed to keep the shop permanently employed.

The first picture Raphael painted of which we have record was finished at the age of seventeen. At eighteen Romano is ready to paint mural decorations and erect sculptural works; but where is

the public with its intelligent patronage? We lack the genius to stimulate awakening Romanos. Exquisite drawings made in Libya or elsewhere and appearing on the pages of magazines or the art-book, will not make local art nor cure the evils which the American Federation of Arts would remedy. The greatest service that could be done in the interest of art would be the organization of the American communities individually, in support of the talent which somehow arrives in spots in our country despite the educational system of the method makers. In time such talent could correct the system.

Art will be prostrate so long as it is not local. The importation of foreign art will not solve the problem, and art valued for its antiquity will not bring uplift to our people. The wealth now lavished upon these two classes is sufficient to endow American art and put a stop to the sacrifice of native talent.

CHAPTER X

JAMES TAKES THE NORMAL ART COURSE

THE first institution for the training of teachers of drawing to be established in America was the Massachusetts Normal Art School, organized in 1870 by Walter Smith, a graduate of the South Kensington School of Art, London. He developed the course of instruction along the lines of his Alma Mater which had espoused the theories of Pestalozzi, and his aim was industrial.

It was Walter Smith's influence which kept drawing confined to geometric design until 1890, after which more liberal ideas came in with Fenollosa and the Academicians, each of whom represented a branch of art:—

Smith, one dimension.
Fenollosa, two dimension.
Academician, three dimension.

With this teaching equipment the foundation of a complete system of art education for the public schools could have been considered laid, had it not been for the fatal confusion in its theories, to understand which the reader is invited to compare Fig. 114 with Fig. 89.

Fig. 114 reflects the actual art-educational situation today. Not only in America but in other countries, old and new, there is this conflict in departments. It shows the teaching of art in the public

schools to be in a most primitive state, the technic uncomprehended, the methods harmful, the teachers compelled by these circumstances to contradict one another. What would have become of civilization if this defective system had been universally adopted three hundred years before Christ? Without a foundation of any kind in technic, its sophistries, the lack of cohesion in its machinery, its oppressions, its purely commercial level, its total lack of idealism, its complacent acceptance of the discontinuance of the apprentice principle,—all this disorder could have ended only in the extinction of all art.

Romano is merely a boy possessing talent who has escaped the evil spirit of Fig. 114. From the beginning he expressed himself and by doing so, without interruption by art-education, he developed; and now at eighteen his art amounts to a noteworthy contribution to the Art of Rome, adding to that famous city's spiritual power over other peoples.

As Fig. 114 has made James what he is, he cannot be expected to recover by taking a Normal Art course in which Fig. 114 is still in full force, and where Fig. 89 and the substance of Chapters VI and VIII are unknown. But though instinct balking by public school art courses has done its sad work with James as we see in Fig. 104, the urge toward art is not extinct within him, which accounts for the career he chooses by way of Normal Art.

Fig. 115, by James, is typical of the first renderings all Normal Art students make in the second year of their training, at which time they pay especial attention to drawing from the model and from objects. A dozen teachers minister to James's needs, at least three of them Academicians. This intensive instruction accounts for the greater weakness in Fig. 115 over Fig. 104. He is instructed in many things, advice and principles pour in upon him. In the design department he is told to be above "mere representation" (the pinnacle of Fenollosa's theory); also to "keep it flat"; and the

Chart, Fig. 114

The theories by the method-makers brought forward in 1890 which are adhered to today.

Theorist	*Elements of line*	*Property of line*	*Dimensions*	*Product of line*	*Quality of line*	*Pedagogics*
The theories of Pestalozzi and Smith . . .	Straight line and arc	The line that measures	Length	Geometric form	No claim to feeling	No other line than the straight line and arc was recognized; the line of measurement was taught as a science, and for it was claimed dominion over both design and drawing from nature.
The theories of Fenollosa . . .	Two dimension	The line that divides areas	Breadth and length	Conventional and unconventional design	Æsthetic	Fenollosa was the first to protest against the applicability of Pestalozzi's line to art. As he conceived art to be design he advocated the line which facilitates that branch, and belittled any other. His theories therefore antagonize the other two departments.
Theories of the teacher trained in Art Academies	Without theory about line	Without theory	Without theory	Nature	Pictorial	The Academician used the mature Line C, Fig. 89 B, without theory. To him, drawing belonged to the department of fine arts. What lines were used in the decorative or the mechanical drawing departments did not interest him. He adhered to the traditional academic methods, the plaster cast, the antique, the model, perspective, composition, sketching and small still-life.

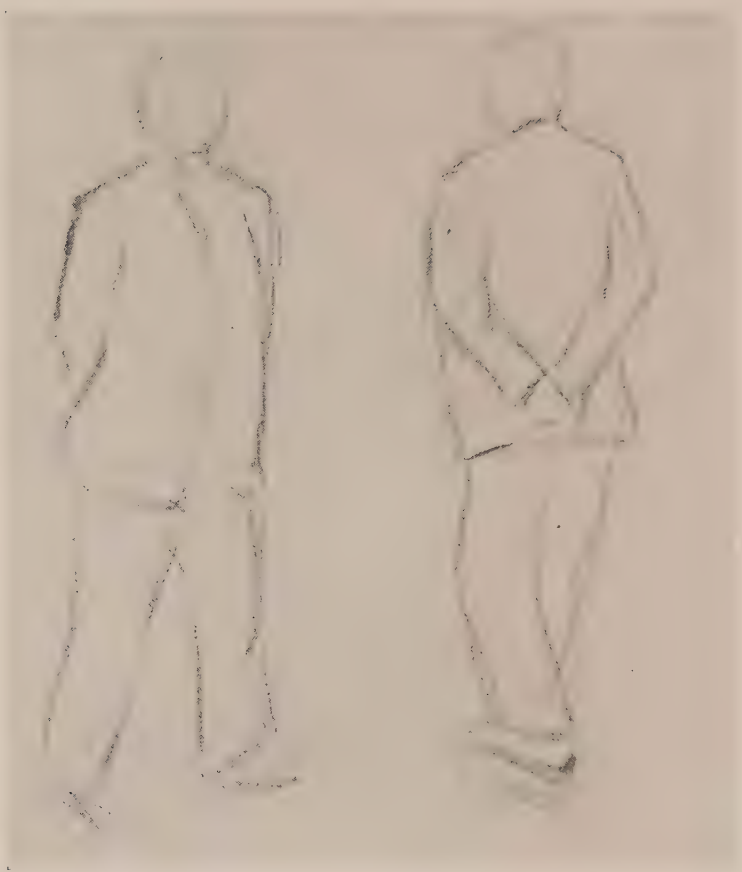


Fig. 115.

First Drawing Made by James in the Second Year of His Normal Art Course, Age 19.

Showing how school methods fasten the shape habit upon children and adults. Romano proves that it is natural for the child to outgrow the shape period at five.

Academician tells him to "keep it simple." In this wise Fig. 114 moulds and stamps the student.

Under these circumstances there is, in the Normal Art course, no opportunity to set James free long enough to awaken in him a resurgence of the self-help which in his childhood was so promising. In James no spiritual or intellectual endeavour of his own can be hoped for; education has provided him with no background preparing him to see art as the winged symbol of life's ideal. Therefore, James is merely compliant to outside control and he fulfills the requirements of the course. Nor does there appear even a justification for the attempt to rebuild James spiritually, as later he will be required to teach the identical "art laws" of Fig. 114, and to hold these same views which marred his life. He will also be expected to capitalize the formulas he learns from the Academician to increase his stock of principles, rules and methods. In the new confusions to teaching this emulsion will make, there lurk new disasters for the generations to come.

Individually no teacher can change the system. It seems we, as a people, cannot surrender the systematic approach; feeling is too vague for us to utilize. We are not Italians; we want the line that measures, or something that divides, just so it is definite. Depth is too subtle for us. Mass education cannot be abandoned in the interest of the individual; we hold the soldier is of the army.

Subjected to more instead of less teaching, James is seen by his drawings to be automatically reduced to a mental attitude courting apathy and habituated to the crutch. Fig. 115 is testimony that he no longer tries to solve any problem in drawing; he is without volition and content to do his lessons.

To fully understand the situation in which James finds himself it is necessary for us to learn about the fallacies that have issued from Fig. 114.

FALLACY NO. 1.

The most culpable, because the most used of the fallacies, is the theory which makes design govern all drawing; in which pictorial drawing is proclaimed a weak, irresponsible child of design, a defective, in the face of the fact that drawing is the rock upon which Raphael built that great composition, Fig. 13, upon which Michael Angelo executed the decorations in the Sistine Chapel, and Phidias adorned the Parthenon with marble figures.

No. 2.

Invention is supposed to be encouraged exclusively by design; Figs. 79, 80, 82, 83, 84, 85, 87, 92, 93 and 97 are in the field of design, yet each is a cog in the wheel of repression of James's creative imagination. Under the circumstances how can there be a trace of invention in Fig. 115? Fig. 2 is rich in invention, as is Fig. 3. So thorough has been the repression of James by education that in Fig. 115 there is registered a paralysis of James's power even to conceive. By contrast Fig. 3 is a mine of resources; it is replete with potency for self-development; there is in it the synthetic vision, the instinctive, the emotion-bred thrusts at the essentials which, in their maturity, made John Sargent an immortal.

No. 3.

The fallacy of "simplicity." James is admonished to keep Fig. 115 "simple." To urge simplicity upon a student who has never known what it is to be rich in expression would seem the most obvious absurdity, yet it is one of the common school formulas. When the reader recalls the simplicity to which Romano attained by self-effort, and the slowness of that growth to the impressiveness of the simplicity in Fig. 78, the term acquires for him the right meaning.

No. 4.

Routine, organized lessons, regular progression, set problems;—as these regulations pour in on the child all magic in drawing dies. Who can fail to be touched by the spirit in Romano's drawings? Any child, free as was Romano, does naturally what education tries to bring about by appeal to the mind, the will, and by the crowding mechanisms of education—and fails to accomplish.

No. 5.

Proximity of the departments. Not five minutes before entering the class in which James made Fig. 115, he had been working in the Fenollosa department making drawings either from motives furnished by photographs or prints, the instructor's own drawing, or from the model, with instructions to do the drawing in uniform line and spacing. Quite naturally James carried over into this drawing from nature, Fig. 115, the principles and the habits of work which furnish the convenient ladder of progression in the methods of design. So long as the departments of two- and three-dimension drawing are not separated widely we shall make no progress in solving the art-educational problem.

No. 6.

A present-day view is expressed in the theory that originality in the student is promoted by the supervision of him by many teachers from whose instruction he may choose that which he can assimilate. Fig. 115 is a good example of that originality. The reasoning responsible for the theory is faulty,—dependence cannot lead to self. It was to combat this theory that Romano's magnificent and triumphant art became a part of this book.

No. 7.

The influence upon James while in the grades and later in the Normal Art School, which led to his incapacity for drawing as shown

in Figs. 104 and 115, may be attributed in part to a rule by which the teacher is to insist upon getting from the students "hard, persistent and willing work." Only by having a distinct goal in mind does an individual do hard, persistent and willing work; and those who have a goal are in every case adults who are free. A Normal Art student might so energize himself for the sake of a diploma but not for art's sake. One works in a different spirit for art and uses up even more energy to accomplish the ideal. Romano's eagerness for work uncovers the source of the right stimulation for children. His mother tells us:—"The boy was mentally preoccupied with drawing to the extent that, to relieve himself of ideas by drawing them, he was often driven to his room from the play-ground in the midst of a tumultuous game. He was so immersed in his work that for days it was not possible to induce him to leave the house to join his playmates." Only freedom in development and interests make for volitional effort in drawing in the child; and the same factors will be found effective in the resurrection process of the young people who have suffered from repression by errors in education. The happiness experienced in building personality also brings its enthusiasm for drawing, and so does contagion. Only self-help eventually develops the kind of drawing that is free, individual, lovely, great, such qualities as we see in Romano's work.

No. 8.

That method belongs to the fallacies which advocates stimulating "pride in work well done," or brings home to children "the joy of work," whereby they become self-conscious. From such material we get our enormous crops of dilletantes. Children thrive normally on "play" in drawing in which they are not conscious of self; the play-urge is sufficiently hedonic to sustain the effort.

No. 9.

The theory that we can "direct" any one in his drawing, be he child or adult, is a fallacy of the first magnitude. Stimulation by a sympathetic mind that knows enough about art to value any fresh message, will beneficially effect the student's progress.

No. 10.

"To inculcate implicit belief in what is taught," is an assault upon the child's personality.

No. 11.

About the fallacious use of "appreciation." There are several aspects of it that require examination to make the educator's course safe. The appreciation Romano's parents accorded him was sound and beneficial; Romano's appreciation which came with self-development was vital to his art; but the appreciation which is taught to children or to adults as advocated by the Fenollosa system of education, is detrimental. Specimens of art selected by the teacher, and presented usually in black and white reproduction, are held up as models to the child for rearrangement,—by which exercise both beauty and the nature of art are to be revealed to him. That the child is thereby led away from self and self-realization is evident. Even in the field of design, though the models are the best of Asiatic or European art in reproduction, the use made of that appreciation is in tendency away from self, more often down, as the current philosophy in the public schools is toward practical ends which is better expressed by the word "commercial." Therefore, when the teacher points to Outamaro or to Michael Angelo, appreciation of their masterpieces is, in fact, only leading by them frequently to the poster. How can James, in the condition in which he is shown

to be by his Normal Art drawing, Fig. 115, see merit in the art of masters, as he can gain no elevation by means of his native powers to realize what superior quality means. How volitional appreciation points up, may be seen in the drawings by Romano. Where a lad seventeen years old has that discernment in artistic values which causes him to prefer Jacopo della Quercia to Michael Angelo, we have a case of development in appreciation as unrivalled as it is self-attained.

No. 12.

The fallacy of the "beauty principle." In the Fenollosa scheme of art beauty is a matter of arrangement, and this theory is taught to little children as well as to older ones and adults. But we have seen that a child's interests are not in beauty, but in play and adventure; the method of "beauty" is obviously misused. All of Romano's drawings possess a compelling beauty which wins us instantly, yet Romano is unacquainted with the Fenollosa principles of arrangement. Fig. 115 is a lamentable example of the principle of beauty carried from the design department into the work in drawing from the life. It shows exactly how the principle of arrangement confuses the mind of him who is drawing from nature.

No. 13.

The "demanding of an outline" is a fallacy which shares with the "beauty principle" all its confusion and defects; it is as mischievous as the Pestalozzi insistence upon "correctness." All Normal Art students attempt this emulsion of "spacing" and the "correct proportion and shape," and to wean them from this vain pursuit requires heroic effort on the part of the Normal Art teacher in drawing,—which endeavour consumes the better part of a school year.

No. 14.

In the Normal Art course, James is expected to make progress by "will, industry, and by the use of his trained intelligence." It would be better policy if we were to indulge in the hope that he might "become as a little child," and start anew with the four primal stages of development. Yet we continue to wreck the lives of children when they are very little by urging on them "will, industry and intelligence," which factors are a detriment even to adult American art-students in Europe who attempt to crowd into a few years that which can come only by development without dependence upon will, without mere industry,—requiring instead, a cultivation of feeling, vision and idealism far in advance of mere intelligence.

No. 15.

Unless a teacher makes "corrections" his position is insecure; the students will judge him weak, inefficient, ignorant, and will spread that opinion of him. Correction, as an established custom, is one of the inheritances of the Pestalozzi influence, and is now ingrained in the national character. Corrections imply authoritative knowledge and infallibility, especially when, to the supposed benefit of both, there is added discipline. James, having made Fig. 115, expects to be corrected; he claims the entertainment as part of his right, and as the major portion of the duty of the school toward him. Romano's father, the eminent sculptor, refused to correct any of his son's drawings; the boy has matured without corrections and has triumphed. Romano's genius is of the type that would spurn a correction. Largely owing to this method, our country suffers from the blight of the critical spirit; we are made hyper-critical by this intellectualizing attitude toward drawing at the expense of the development of our creative powers and inner life.

No. 16.

Any abridgement of our freedom in art encourages untruth. We arrive at truth, not by authority that brooks no contravention, but by the discipline that is within; we must be self-driven, not led. The rating, card-marking, certificate-giving parts of the present system are all agents of authority and harmful alike to child and adult in the arts. What teacher could assume so false a position toward Romano's genius as to presume to rate it according to school requirements? And as talent is a totally unfathomed phenomenon which therefore cannot be gauged, the same impossible position would be his with any child.

No. 17.

Speeding is a common device in Normal Art schools for working up a surface dexterity. The exercise called "sketching" belongs to this group of evils. When done by an artist of creative ability, sketching is one thing; when performed in the schools by children or youths, urged on by methods, it is quite another. The master will sketch a scene or an object to acquaint himself with it; but a student, driven by method or authority, goes through the performance in a mental state that in no way promotes his inner development; he becomes merely a little more dexterous.

No. 18.

It is a fallacy to consider quantity of work done as an indication of merit. We are in the habit of declaring unsatisfactory those students whose portfolios show little work and nothing of exhibition value; yet it is frequently the student of this class who strives for the vital and the not immediately attainable. Usually he is the one for whom a future dawns.

No. 19.

The time allowed for art in the public schools is a matter of the first importance. To scatter it wastes it. In place of giving to drawing thirty minutes twice within a certain time, it would be better to have one period of sixty minutes unbroken. The longer period is more beneficial than the shorter. Merely being in the atmosphere of art-activity is highly advantageous to all children, even to those who have but little natural ability in drawing. There is no need for guarding against overstrain, as self-development regulates expenditure of energy safeguarding the individual. Educators may learn from Romano what forces are at work in the child who is free. We have been told of his drawing on the marble top of the kitchen table at dawn when only four years old; later, when a boy, it was common for him to be drawing late at night and before rising in the morning. We shall grow very liberal about time allowance for drawing to children who have genuine talent, and we shall accept the principle that, in such cases, general education is secondary to drawing.

No. 20.

The repression of the scribble, image, and shape-concreting periods in childhood, by the substitution for them of progressive mental exercises in the nature of abstract design, helps to produce in the adult that dislike for all art we find so general in our people. We can hold this substitution responsible, in large measure, for the indifference of the public to the highest form of pictorial or sculptural expression.

No. 21.

Never will a teacher, trained in an atmosphere of design in a Normal Art school, be able to help a student of the type of Romano

Dazzi, or a Raphael. James, the Normal Art student, is made unfit by his training to understand the drawings of children.

No. 22.

The present day misuse of small still-life is included in the fallacies. Any object that is near, isolated or motionless lacks impressionistic stimuli; it therefore appeals to the mind at the expense of feeling. The mind of him who is self-trained in art is sufficiently strong to stand the strain of continuous study which is entailed in the working to a finish of the artistic possibilities contained in such a subject, but the undeveloped student of the Normal Art or public schools is put at the wrong end of a normal development by this exercise. The misuse of the method would be greater with the little child. Any posed, single, near model shares with small still-life this unfitness. In Chapter X Romano teaches us that the more definite the object to be drawn, the less fit for the beginner it is, as its appeal is to the second, not the first, of the two vital reactions. We must always put first the synthetic and the tactual, after which the analytical may become active and share in the building of personality. Romano's drawings form a complete text-book on this subject. To keep his drawing vital he makes use of pure impressionism in rhythmic recurrence. Sometimes this impressionism is expressed in the groups, in tone effects, in the movements and actions of animals or people.

Incidentally here we have the proof that in living animals, restless and forever interesting, there are advantages for drawing out-distancing anything now offered in the schools as subject matter for drawing. This restlessness of the animals forces the child to use his feeling before thinking, and he does this in a proportion of about ninety per cent. feeling to ten per cent. thinking. Why should James, the warped student, be put to drawing from the posed, near, single model when beginning his Normal Art drawing course, in the

face of the fact that it is an illogical, psychologically wrong start for any one? Yet on this fallacy the system has rested; it is a strong pillar of current methods.

After feeling has developed the tactile sense and synthesis, and there has been a general expansion of consciousness in the domain of the relationships in drawing, the single, near object, if it interests, becomes a beneficial exercise. Even then it is not done primarily for accuracy, but for a better comprehension of the form. With plaster casts and pots and pans still more harm is done to the beginner, as in such instances there is added to the definite the uninterestingly inert. Figs. 82 and 83 belong to the class of small still-life exercises. Whether done in one-, two-, or three-dimension technic, they are all appeals to the purely intellectual and unsuited to the child. By replacing small still-life with large, we reverse these conditions, as then the child starts with feeling and gradually works toward the mental.

No. 23.

The schools incline to the opinion generally held by the public that drawing in the grades is not to be taken too seriously, that the true and effective beginning for the study may be left for either Normal Art or the Art Academy. As delayed expression is repression this policy is an obvious fallacy. It constitutes profligate waste of potential powers. Replenishment is impossible, and from this source arise the "fears for the future" from which all students suffer who take either course.

Starting the study of art in adult life is too late to reap the full measure of power bequeathed by nature to the individual. In no instance does a student who has finished either the Normal Art or the Art Academy feel himself ready for the world; he plans to take a post-graduate course, then another, etc. hoping that more

help will bring self-expression and self-confidence. Yet Figs. 2, 3, 4 and 5 are self-expression. That which is always natural to the self-taught is unattainable to the taught. If, therefore, we take seriously, not only the development of the children in their drawing in the span of their school life, but look upon their pre-school period as the true beginning, we shall be on the way to mending these defects.

Romano, who expressed himself fully from the beginning, never had fear enter his heart; the power of expression and craftsmanship which grew out of self-development resulted in projects prodigious for one so young. By his development in childhood his maturing in youth was made possible. The value of the child is established by Romano's example. It is said Raphael painted his "Knight" at fifteen, and his wonderful "Marriage" at twenty-one. We should endeavour to allow our children Raphael's development by making conditions right for them so that they too may become productive as early as did he. Can we not realize the injustice we do our children when we compare Romano's and Raphael's work at eighteen with the performance by James, Fig. 115, age nineteen, or that of the Academician who begins his studies at about the same age?

No. 24.

The fallacies surrounding colour. If colour were charted with Fig. 89, it would be classed a three-dimension factor. In black and white technic, colour is nearest to Fig. 98, which places it at the opposite pole from "thinking." We may safely say that colour in the pictorial arts is wholly a matter of feeling. To teach it in three-dimension art spoils it.

Charles Moreau-Vauthier in his book on *The Technique of Painting*,[1] quotes Dinet as saying:—

[1] London. Wm. Heinemann, Pub., pp. 76–82.

Chevreul's complementary laws are hardly ever realised in nature. If they are true, and this we are not learned enough to discuss, it must be in another world, with ideal colours, for here light, distance, proportion and matter from which it is impossible to isolate them, even with all the precautions of the laboratory, always prevent them from being exact. When red trousers are objected to as being too conspicuous in warfare, officers will tell you that they look black at a distance against verdure. Black! Now verdure ought really to make them more brilliant, since green is complementary to red. On the other hand, no one would think of painting a battleship red, because it has been noticed that the blue of the sea enhanced the brilliance of the red funnel of transatlantic liners, and yet blue is not complementary to red.

Light, shade, colour, have no uniform message for all peoples; climate modifies it. Owing to climatic conditions, an art evolved in Egypt will differ from one developed in Holland, provided an alien method is not forced upon that people. In Egypt, the shading of hieroglyphs is brought about by the incision in the stone, the recesses thus made being dark against the general glare of sunlight on the broad wall surfaces. This peculiar "shading" by carving, re-enforces the colour used in the detail of this picture writing. The absence of strong light in Holland reduces colour to the impotence of greys, in which state it is inseparable in its activities from shading. Holland, not Egypt, produced a Rembrandt. From these premises we may argue that, if no standardized education fastens its deadly tentacles upon the country's wide areas, America will produce an art different in Arizona from that in Colorado; the art of Alabama would not wholly resemble that of Maine; Californian art should have little in common with that of New York State.

From Romano's drawings we perceive how fine is his feeling for colour. This strong colour-sense is part of his impressionism and appears in his simplest renderings. There is, as yet, no indication that Romano will be a Titian, but he would not be helped

toward such wealth in colouring by any instruction in the laws of colour.

In two-dimension art colour may be satisfactorily taught by method, as the flat of colours, like the flat of light and dark, lends itself to arrangement. Not distinguishing between picture and pattern, some scientists and educators assert that a picture is conceived in colour, implying that development maintains that order; in other words, they would prefix colour to Fig. 110. No Romano has yet appeared who from early childhood to maturity has wholly substituted the colour-brush for the black of crayon or pencil.

Because colour is an emotional element and belongs with impressionism it is not impossible that self-development by way of colour only may occur, but the chances are against such an experience as the stimulations, the excitements, the reactions and the play-impulse of the child all require the short-cut to the tangible that comes with drawing. If some clever chemist were to invent a painting tool that will outbid the drawing crayon in the child's favour, development primarily by colour may be realized in certain talents. Even with colour as a substitute for black and white drawing the child would develop as in Fig. 110, that is, from the indefinite toward the definite, eventually working out form and ideas but not arrangement. Arrangement is in the psychological current of two-dimension method and is adult philosophy as well as transmitted traditional taste.

No. 25.

Unless a teacher of art is also a creative artist he cannot read the drawings of the masters with any degree of accuracy. The drawings by Rodin, the great sculptor, are singularly "liney;" they have none of the plunge into plastic shading that distinguishes Michael Angelo's studies of the human figure. In his "linineess," however, Rodin aims at the most subtle revelations of form, he tries for the fullest expres-

sion of the round. To the untrained eye his line at times appears to be mere uniform outline, but to the experienced artist it reveals his habit of concentration upon the sculptor's edge for ensemble effect. His emphatic sections of outline are his sensations jerked into record. Teachers must be wary about concluding that lines drawn by such a master as Rodin spring from the same temperamental source as the line of deliberate arrangement in design.

No. 26. The Fallacies Surrounding Perspective.

The "Manual of Drawing for Regents' Schools," by Langdon S. Thompson, presents material required in examinations by the Regents of the University of the State of New York. On page 3 of this manual we read:—

> Model and object drawing: drawing from "the solid," drawing from "the round," and drawing "from nature" all mean about the same thing. This subject is also sometimes called "Freehand Perspective" because the principles of scientific perspective, linear and aerial are applied in a general way.

The technic of perspective is fully presented in Chapter IV, and the principles there laid down are shown applied in Romano's drawings in Chapter IX; both disprove the Pestalozzi theories virtually made into state law by the action of the Regents of the University of the State of New York. All pictorialists have very little use for scientific perspective, and even artists of great reputation do not trouble themselves much about the subject. When they have some problem in which the science of perspective is unusually complicated, they engage an architect to work it out for them; after which, in using his findings, they play with and undo the mechanical structure in order that the artistic aspect of the composition may not be lost. Very often artists throw aside the little they know about scientific

perspective in order to "save" their pictures. Impossible perspectives are apt to be the pictorial successes. Frequently the strict lay-out of a picture has to be discarded in favour of a loose perspective that educated feeling alone can manage and convert into art.

There is no harm in teaching students who are fourteen years old the simple laws of perspective, but to hold them to applying those laws to the expression of the pictorial in drawing is method used harmfully. Perspective of the strictly scientific kind belongs with interior decoration and architecture; in other words, industry can use perspective and requires it.

A free, relaxed perspective is a composition factor as can be seen in almost any pictorial work of art of the Middle Ages, in which, to carry the symbolism, the figures are frequently made smaller in the foreground than those nearer the middle distance. This device also keeps the flat of the wall. In the Early Renaissance, Giotto delighted in playing loosely with scale, at times making his figures as tall as the house against which they are standing.

The Japanese and Chinese give us a bird's-eye perspective which has nothing in common with the laws of the Occidental scientific kind. With them, "the beholder is never posited as stationary,"[1] as in Occidental perspective. No one would question the greatness of their art. At the beginning of the last century the popular Japanese painter, Hokusai, learned from the Dutch the science of Occidental perspective. He applied the laws intelligently and skilfully, but the work proved to be the least interesting he has done.

From the Thompson manual on perspective we gather that its author vaguely included in his conception modelling, foreshortening, and atmospheric effects; but he presents the entire matter in absolute confusion, being wholly at sea concerning the technics involved. As he was unable to disentangle their elements, he makes the one-

[1] *Chinese Painting:* John C. Ferguson, The University of Chicago Press.

dimension line act cannibalistically toward the two- and three-dimension lines.

Romano absorbed the meaning and the use of perspective as he did the science of anatomy. It filtered into his consciousness and his technic; he was well started in the depth factors at the age of six, and slowly acquired mastery of perspective, unaided. May his example help to demolish our Chinese wall of fallacious education imprisoning the creative genius in our children.

No. 27. Anatomy.

Anatomy becomes interesting to the observing student of art chiefly through actions in animals, birds and man. The moment Romano observed action he became aware of mechanism. As he grew, and was better able to observe carefully, he sensed the detail of action and the cause of it. This led him to the science of anatomy which is to be acquired by the way of surgical anatomies and dissecting. If this science had been taught to Romano by a method of regular lessons, reading, lectures and demonstrations, he would have been, and remained, uncomprehending. It is impossible to teach anatomy in such a way as to insure embodiment of it in drawing. To stimulate receptiveness for it is better; we may also aid students by making accessible to them reading matter, charts and skeletons. By using the play-impulse we may interest even little children in anatomy and bring them a step nearer to applying it in their drawing from nature. The gymnasium is the proper place for this occupation and for the science of kinesiology.

No. 28.

Whether he be a little child or an adult, privacy is the right of the individual. When a child shows his efforts at drawing to a parent there is in that act of volition the expression of a need for

sympathetic response from that source; but when, by ignoring the soul-state of the child, a parent or teacher exhibits his drawings to the public, the child is denuded, exposed, and made self-conscious, the seeds of vanity are sown, and the true art-impulse is weakened. The same conditions produce the same consequences with older children, and with adults. The dignity of art and that of the worker are meddled with in these exhibitions; a lowering of the tone of both results. The low valuation of art in America comes, in part, from this habit.

No. 29.

The exhibitions of works of art in galleries attached to our schools do not bring to the students the benefits sought. The theory upon which such displays are held is that the seeing of much art will stimulate the student's creative faculty and promote his originality. Works of art stimulate the taught and the self-taught differently. Romano gets no over-stimulation from them harmful to his normal development, but the student taught by method is made completely top-heavy with this inrushing of ideas, causing the gulf between aspiration and capacity to grow wider. There is a crying need for the dignified placing of a few works of good art to replace the quantity habit of today; and to dignity in the setting may be added more time for the exhibition; but the best influence may be expected from the permanently installed art which will nourish that veneration to promote which education exists; it will instill respect for works of art expressed by the taking off of the hat in the house in which it is, and by the lowered tone of voice. Unfortunately the trend is in the opposite direction. A well-known New York art-educational institution announced an "exhibition and dance"; another had a sale of oil-paintings on candy-boxes; a third made a feature of reproductions of Latour pastels on bags sold for charity; still another launched

a fair in a gallery hung with excellent modern paintings which could be seen only through a maze of bunting and suspended Japanese lanterns, below which appeared a profusion of knickknacks for sale. Such degradation of art and such lowering of its spirit is equalled only by that other innovation, the exhibition of works of art in department stores, or in their windows.

No. 30.

The taught and the self-taught do not get the same benefits from concentration. Violence is done to mood where concentration is made a requirement. Volition and mood are indispensable to expression in art. We see in Romano's drawings how he thrives upon mood. Mere industry does not take the place of mood in creative work.

No. 31. The Fallacy of the Practical Uses for Art.

Romano cannot undertake to do a drawing inspired by practical considerations as, for instance, an illustration, and make of it a work of art worthy of his genius. Mood, inspiration, ideals, cannot be deliberate. He cannot do what is asked of him; he can do now only what his inner nature wants him to do, that is, to grow in stature to the proportions of his ideal. As a result of this soul-state, Romano's art was never lowered by outside influence. This granting of freedom to him has brought its reward, as now that the boy has "arrived," he lifts us all up with him to his elevation. We must encourage the non-utilitarian impulse as the means of preserving the naturally pure ideals which inevitably form in the young when exposed to inspiring surroundings.

No. 32.

The correlation of art with certain branches of general education is being favoured by educators in America and Europe. History,

mathematics, writing, nature study, etc., have all been tried, the intention of the correlator being to facilitate methods; but there is only failure in such undertakings. Figs. 89 and 110 show that technic bends to no theories, and that art cannot be correlated with other school studies.

No. 33.

It may be well to call attention to the inconsistency of lectures and talks to students extolling greatness in art, while at the same time limiting, checking them by methods, coddling them with paternalism, and binding them with requirements.

No. 34.

Class interruptions affect drawing detrimentally. Announcements and bells do not allow the student and his problem to get together. Art is not a science, mood must govern. The school must fit itself to the student.

No. 35.

In Normal Art and Schools of Design the catalogues have much to say about the arts-crafts. None of these schools, however, take the crafts end very seriously; in consequence, the student knows nothing about the chemistry of his calling, he does not know how pigments or mediums behave chemically, nor how to build up his work of art with an eye to permanence. Every art student should learn enough chemistry to experiment intelligently.

So serious is this problem that it should be investigated by the state, as unless we can make our art-productions permanent they cannot be honestly offered to the patron. We are in need of specialists in the chemistry of paints and painting such as England, Germany and France have. The best talent should be secured to instruct the advanced students in this science.

No. 36. Refuting the Fenollosa Theory about Composition.

The ability to compose begins in the four primal stages of development. The sense of it is never absent in Romano's drawings. The most impressive composition in this book is the painting by Raphael, Fig. 13; it is imposing because of its thought-power, thought-content, its display of enormous knowledge and its technical perfection.

Figure 87 is also composed, but this kind of composition does not develop from volition but from schooling; it is something learned solely to fit requirements.

Figure 114 has been productive of more fallacies than have been recorded here, as may be expected from a foundation to a theory of education confused in its technic. In this system the teacher in one department tears down what, in the other, is built up; and under these circumstances the instructor in three-dimension drawing is as helpless in his attempts to properly educate James as is he who presides over design, or he whose instruction is confined to one-dimension art. For lack of understanding of the unity of the arts, every department suffers, and failure is general. We are now better able to comprehend the problems of the Academician to whom the resurrection of James's sense for tactility is entrusted. James is to be made a Romano, also a teacher of children, but unfortunately the plan cannot be carried out, James having lost eighteen years of development; and the Academician is unfit to prepare James to teach children as he himself is ignorant of the matter embodied in Fig. 110; he can only apply the venerable methods used for adults since the days of Tintoretto and previously alluded to as comprising the plaster cast, the model in costume, the nude (for Normal Art, but not for public schools), sketching, perspective and composition.

In a purely academic course these exercises mean one thing, and

in the Normal Art Schools quite another. It is the Normal Art environment that incapacitates the student for profiting by them; as, for instance, James has learned to want each of these factors of the academic method converted into school methods; he has paid for this service with his tuition,—therefore he must have them; and he wants them progressive, infallible, buttressed by rules.

However penetrating the teacher of drawing may be he cannot see his way to giving help to James habituated to this frame of mind, and with the entire art-educational system out of joint. He therefore assumes a diplomatic attitude of loyalty to the system as it is and advances blindly, instinctively, academically, as follows:—James is confronted with the model and is told to draw it within a given time. The youth renders Fig. 115. Analysis of this drawing shows it embodies nothing but a reflection of the principles of space-division (Fenollosa) and some vague attempt at the "correct" proportion (Pestalozzi theory). He makes these few lines in about five minutes, then relaxes until his turn comes to receive criticism. His instructor proceeds by advising James to work toward "the round" by using shading. The resulting Fig. 116 displays how James substitutes light and dark (Fenollosa theory) for shading. The harmony, values, rhythm, music, claimed as conspicuous qualities of the Fenollosa line, light and dark method, do not materialize in this drawing, neither does the body; nothing of spiritual or technical value appears. Truth is conspicuously sacrificed to this method as may be seen from the following analysis:—the model wore evening clothes, and James made the black of the cloth appear as white in the lighted portions as the glistening starched linen. He failed in values because values mean one thing in design, another in three-dimension drawing; yet the system does not recognize this fact but rather denies it. So weak is this method-ridden drawing, Fig. 116, that, if we were not informed of the causes for its condition,

Fig. 116.

In the Second Year of His Normal Art Course James is Here Shown as Beginning His Efforts to Throw Off the Acquired Shape Habit.

we should be compelled to classify James with defectives. However, it is the system of art-education, not James, that is defective.

Weeks have passed; James has laboured on to Fig. 117. This advance was achieved by diverting his mind from laws and principles, and by stirring his emotions. His reactions recorded a loosening up of the flat and he began to sense form, however feebly. He has also begun to feel for it instead of thinking it out. Increased emotionalism in teaching whips James into doing Fig. 118. Thus after weeks of ardent labour James rediscovers the line he had used as a child in Fig. 2, the immature line of gradation C, Fig. 89A. Now he is expected in a two year Normal Art course to get the qualities of line, the accompanying understanding, the form sense and the necessary mentality that is in the line of the Paul Baudry study, Fig. 89B, though, as has been shown, high grade talent requires the entire span of youth to develop it. But it is too late; the artist in him is dead.

To fulfill the requirements of the school this appalling situation is met with routine; therefore, in the lessons which followed, James was taught the frame-work of drawing, the devices, the formulas, to which adult students are treated on the principle that information is to take the place of knowledge gained empirically from self-development. And thus there were harvested by James the products of education in terms of great intentions, born sterile and marked by incapacity. James is hurried over the field of technicalities, as for instance, how to make use of overcuttings inward and spread them into shading for solidity or elusive tonal forms, how to express the mechanism of the body's anatomy, how to accent when attempting certain kinds of expression, and how to make the figure stand, balance, and build up. Old Masters' drawings are analyzed, the best works of art available are similarly dissected, nothing is omitted that could possibly contribute to his information,

and thus round out a course which is supposed to fit the student for his duties in teaching drawing in the schools. His drawings are "corrected by the teacher," and his portfolio is brought to the point of excellence required for the student's diploma and certificate.

No matter how protracted the course, the capacity of James and of his classmates is written in these drawings, Figs. 115, 116, 117 and 118. And however showy his portfolio may become, the limitation is written on the face of the work which anyone who knows art can read.

Until a new day dawns for education the mother is a safer, better guide to her child fond of drawing than is James. Her influence is needed in the school to bring about improved conditions as suggested in the outline in the next chapter. The best guide, however, is the example of Romano's mother. Her love for beauty has swept Romano into higher spheres of life where art is nourished by spirit. American mothers, catching the enthusiasm for this ideal, can lift the entire system of art-education into this realm, thereby giving the child with Romano's talent or less, the right conditions for full development and the equally important one of rich opportunities to express himself.

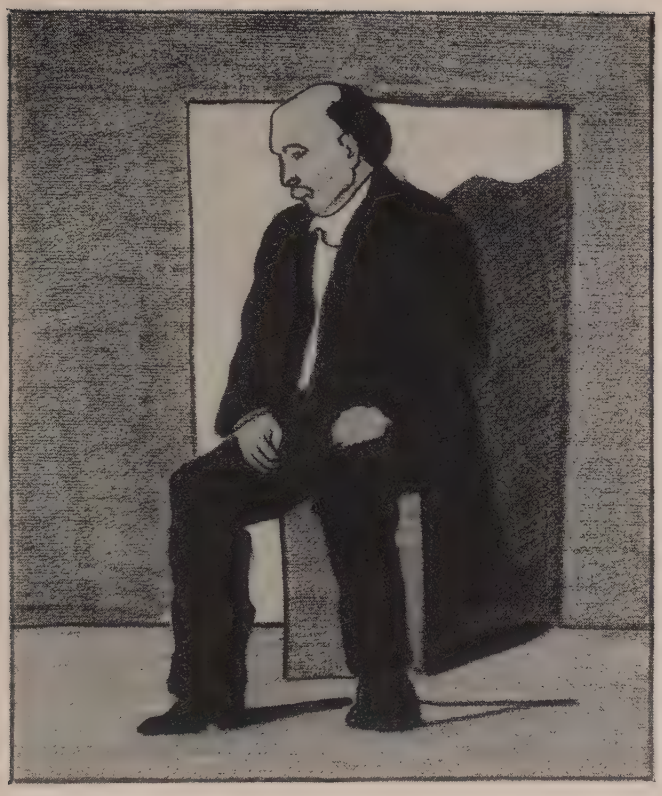


Fig. 117.

A More Advanced Drawing by James.

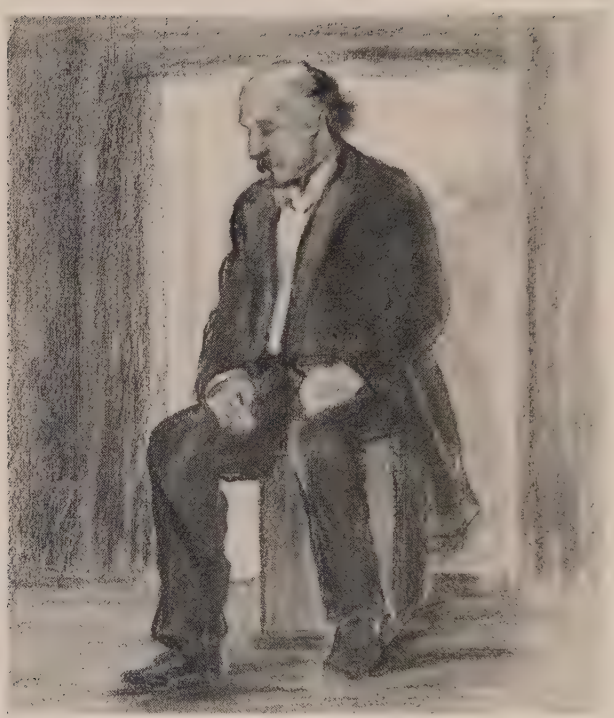


Fig. 118.

Further Effort by James, but Assisted.

CHAPTER XI

THE CHILD'S METHODS MADE FUNDAMENTAL TO OUR ART-EDUCATIONAL WORK IN THE PUBLIC SCHOOLS, AND TO THE ERECTION OF A SYSTEM OF ART-EDUCATION, NATIONAL IN SCOPE, WITH INTERNATIONAL AFFILIATIONS

IN THIS chapter we shall discuss a system of art-education by means of which we may develop in our children the tactile sense for the expression of thought in graphic form in such manner that they will emerge naturally, as did Romano, from the tactile state into the abstractions which come with analytical thought without detriment to their creative ability.

The Chart of the system is presented in Fig. 119.

This system is designed to be equally effective in each community, that it may attain national unity. Seven steps lead to it.

I. There must be acceptance of the laws governing technics, Fig. 89, the four primal stages of development, Fig. 110, the encouragements, Fig. 113.

II. We shall discard all adult methods for the child, replacing them by self-development; for youth, the apprentice system must be adopted.

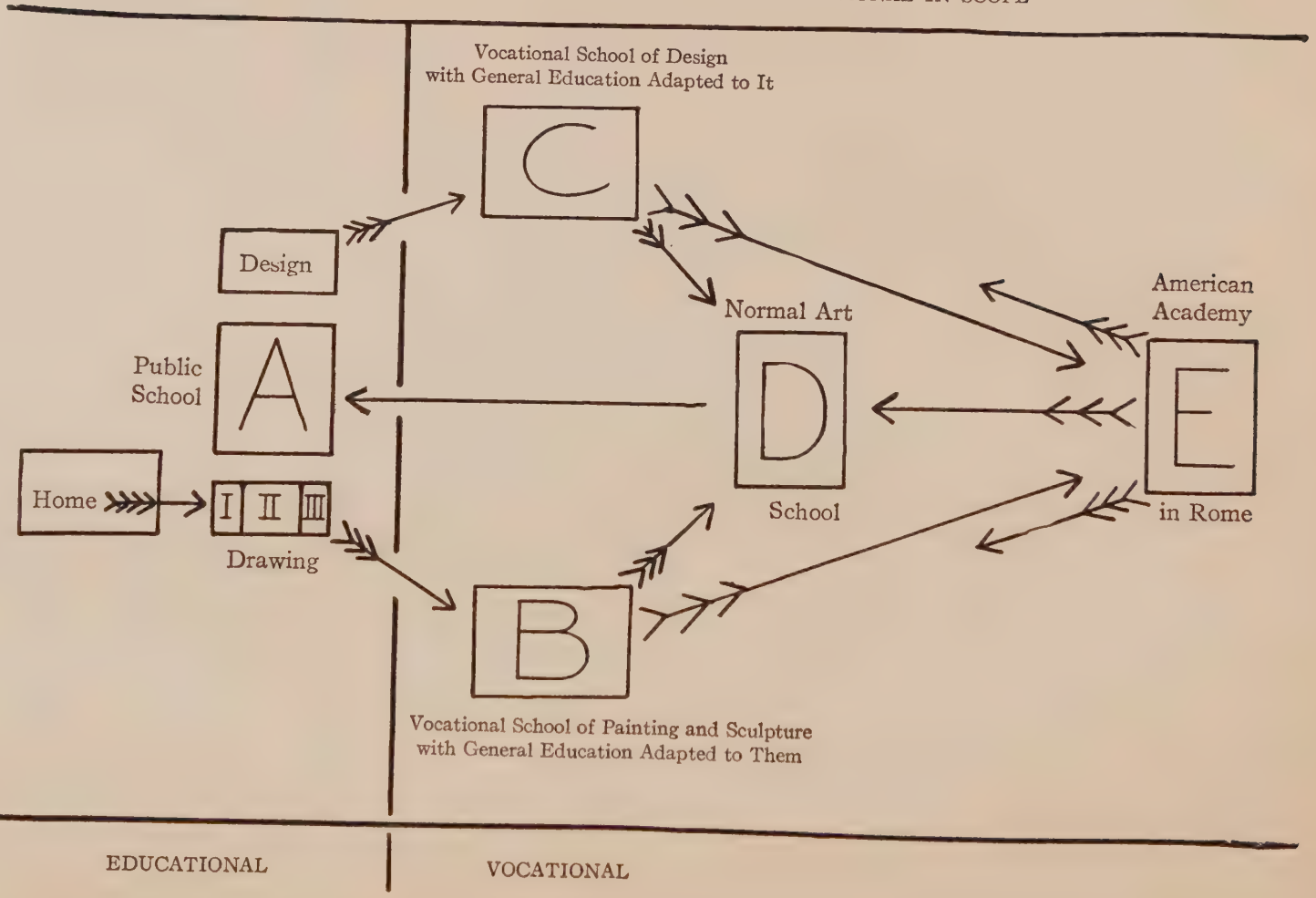
III. The complete separation of the department of three-dimension art from those of two- and one-dimension is essential.

IV. No branch of art may be housed with general education in school A.

V. There will be accorded to drawing its rightful first place in the unity of the arts, as demonstrated in Fig. 13.

FIG. 119

A PLAN FOR A SYSTEM OF ART EDUCATION NATIONAL IN SCOPE



VI. We shall have all children indulge in drawing and continue as long as there is a true inclination shown by them for the work. None but the most gifted are to be encouraged to look to art as a profession.

VII. The last step, though new, is a sympathetic undertaking; we shall organize society in the interest of genius, employ the talent we educate, draw it into the public service permanently, save it from commercialism, and secure its highest expression for the glory of the community.

This program embodied in the system will realize for us that local art which is art by the genius of the people, by the people, for the people.

The child's methods are made workable the moment we separate drawing from design, and both drawing and design from general education in school A. The distance between the departments cannot be too great.

If the reader will imagine a school-building for general education flanked on one side by a structure devoted to drawing, on the home by a building for design, we should have the physical setting for success in both branches. This group of buildings appears in the educational zone of Fig. 119. To it there has been added the home from which the child enters after having passed through some of the four primal stages of development. The child comes under the influence of the teacher when he enters the grades, school A, Fig. 119. Design being subservient to drawing, as shown in the development of Romano, it will not be forced upon very young children. It would be criminal to require a child whose talents equalled Romano's to take up design at, or before, the age of nine. When fourteen years old his enrollment in the design classes may be desirable, as by that time his drawing will have gained the safe margin of momentum to carry him through the tide of restraints in abstractions peculiar to design, without harm to his tactile qualities. Decision for this step should, however, rest entirely with the student. We shall soon learn

to trust the self-developmental resources where there is talent. Such students absorb without learning methodically, they seek instruction when they become conscious of a need for it, their contact with students from the design department sufficiently stimulates them to insure their progress.

Not all children who draw much and well become painters or sculptors, and there are among pictorialists a considerable number who are drawn irresistibly toward some form of design; from these classes the design department may be expected to be largely recruited.

The building for three-dimension drawing in group A is conceived as having three large rooms for drawing and smaller ones for tools and properties. As Fig. 110 is the heart of the purely educational problem, the work to advance it will find housing in the largest of the three rooms. Here little children will be active, their tactile sense, synthetic vision and initiative finding nourishment in what the department offers. As they advance and require alternating of impressionism with simplicity, these children will, as need arises, periodically return from adjacent departments to this room II, see Chart, Fig. 120.

CHART, FIG. 120

Chart of the drawing department of school A, of FIG. 119.

I. Left room: Analytical drawing from near objects.

II. Centre: Synthetic drawing.

III. Right room: Gymnasium for Kinesiology, for action drawing, and the single, posed model for advanced students of form.

Room I, on the left, is planned to serve those students who have reached the stage of development where drawing from near objects would benefit them. Analytical drawing is to be promoted here.

Room III is designed for two occupations, the first being the study of kinesiology for which a fully equipped gymnasium will be

installed; the second is to advance intimate study of the single, near model and to this end the usual fixed platform will have to be provided. Here the young and the older children may sense and assimilate the anatomical character of form without more danger to their morals than is experienced in the usual gymnasium activities. No students except those doing this work would be admitted to this gymnasium. To cultivate reverence for art, and respect for it, stringent rules would be enforced to bar from the entire art-department school-exercises, studies and entertainments not in harmony with the ideals and purposes of art.

The department for impressionistic drawing, room II, of Fig. 120, is to be equipped with large still-life on the principle of "though in school, go to nature." Distance is forced upon him who draws large still-life, and this factor is one agent which promotes impressionistic seeing; other contributors are the profusion of the objects and their size. The normal functioning of self-development, the four primal stages, are promoted by these stimulations. With large still-life we shall help little children who enter from their homes, or we shall salvage those older children who have been warped by design taught to them before their tactile sense had been developed, and when they were too young to benefit by abstractions.

The reactions to impressions that are profuse are formative to the imagination, to the visualizing power, to the memory, and to the tactile perceptions; therefore the staving off of the analytical tendency of the mind is the first principle in art-educational supervision at this stage. The self-development of the child will be richer if his dawning to detail is slow; his greatest need is this emotionalistic seeing helped by stimulations and excitements that are to be got from large still-life, and from this environment of interest in subject, in work, and in the workers.

By large still-life is meant a grouping of familiar objects, utensils,

handy things, on a large scale, to resemble a phase of life suggesting an episode, or reminiscent of some play, sport or work. An Indian's tent erected and surrounded with cooking utensils, logs, hunting paraphernalia, a saddle, etc., to suggest life in the forest, is a good instance of large still-life. Or a motive may be formed of a farm wagon, a plow, a shock of corn, pumpkins, an axe, a hoe, spade, pitchfork, a load of dirt, etc., grouped to suggest planting or farming. And such objects may be selected as are associated with the work of the carpenter, his bench, tools, boards, a half-finished window-frame, parts of doors, not omitting shavings, and a broom for sweeping them up; in fact, any material that will interest the pupils. For very young children, their play-things may be used in familiar surroundings. Such outfits are not to excite curiosity but are planned to inspire child thought, such stuff as makes up stories. Form-thought and abstractions must abide their time.

Always remembering the closeness of the human soul to the soul of nature, the study of the effect of right groupings of the objects to be drawn cannot be taken too seriously. Presentments of this character for little children must attract them and promote contagion of interest, especially story interest. The same principle would hold with children who are older. Any stimulation that will intensify the feeling of the group of children who are to draw from the large still-life, will work in their favour if the excitement emanates from the interest in those objects, or the associations they awaken.

It is in the suggestibility in the large still-life groupings that the stimulations become formative agents in the character-building of the child. Character-building and picture-building are closely related developments. By occupying his mind with the common things brought together naturalistically but assembled as a motive, the child, when drawing it, has the chief advantages of a composition, though there is left to him the opportunity for self-development in

the task of assailing the problem and the rendering of it as he pleases. It was from naturalness Romano won the charm that so distinguishes his art.

In large still-life there should be the element of mystery. The fairy-tale motive is nearer the little child; the mystery and adventure motive is close to the boy; the doll motive attracts the girl. Suggestions of magic will prolong the interest in the thing presented, and the work may be kept alive by utilizing the play-impulse. A change in the relative position of these objects in the group will offer new motives; a child posed with them will enliven the interest. In the summer, in out-of-door groupings, animals would stimulate without fail. Thus we see how, by means of large still-life, the school drawing activities link with the home in play and in stimulations without the least violence being done to the child's instinctive drawing.

As long as it pleases the child he should be allowed to draw from the imagination though he be in the presence of the class motive. Quite soon enough he will pass from the purely imaginative to the direct observation stage, which will be when the atmosphere of the work in the drawing department begins to grip him.

It is in this work inspired by large still-life that the child begins to store the experiences which later constitute his unconscious and account for his having power at a time when the Academician has only skill. Romano's drawings show how this power is gained.

The development Romano got from nature and the "movies" is made possible to all children who have talent if the larger still-life interests them. It must be carefully chosen to do that. Even those children who have the weakest interest in drawing will advance when so stimulated.

In the imaginative period children will reject the obvious and the barren, as for instance, the single model, posed, sitting on a chair and

introduced with:—"Now children, let us draw Tommy." This bald invitation makes drawing a task unbearably irksome.

The inventions in the groupings of large still-life express the teacher to his students in a wholesome way. He thereby becomes the indirect stimulating agent, the inspirer; and with this rise in his position the need for urging, prompting the pupil, vanishes. The children's instinct for imitation of what transpires in group activities itself generates contagion, helping self-development.

Children are not to be told that the large still-life is a motive as that expression would rob the exercise of its value. Their interest we shall use, but "motive" belongs in the design department, or in the adult life of the pictorialist. Stimulations and initiative, not motive, are to be the expression-agents as no child can reach the realm of genuine art, rising higher and higher, except by "from within." We have but to watch the child, love him, and the rest will come unaided.

The drawing from large still-life soon brings a sense of opportunity and by slow degrees it awakens in the child a conception of the artistic. Romano had reached that point in development when eight years old. Notice how it finds expression in Fig. 24, and in all his drawings made thereafter.

A stimulation conducive to emotional and impressionistic activity is in the lighting of large still-life. The instructor may increase feeling or thinking at will by controlling the lighting.

Impressionism coactive with synthesis is a constructive element by means of which the child is translated from a dreamer telling his thoughts incoherently in scribble, blotch and smudge, to a thinker who may ultimately create a masterpiece like Fig. 13. Impressionism and synthesis lead to clarity without losing riches, to simplicity avoiding barrenness. Promoted by large still-life, this source of all the strength the child needs for his own development in drawing also

becomes that reservoir upon which he will depend into old age. Titian used both vigorously in his "Flagellation" which was one of his last works in a phenomenally long life. It matters not what his age, the individual occupied with drawing must rise out of confused sense impressions to clear ones.

From the following chart of the factors that build the imagination, it will be seen how replete with stimulations to thought-formation the three-dimension device of large still-life is.

CHART, FIG. 121

Chart of the building of the imagination.

I. By the complex matter in the large still-life which encourages impressionistic seeing.

II. By the technic of scribble, or gradation, which is the natural manipulative reaction to the stimulation in complex matter.

III. By the story element which, though alien matter, puts life into the drawing by stimulating the technic.

In direct opposition to Fenollosa's æsthetic beginnings this chart, Fig. 121, stresses the non-artistic appeal as the first condition to initiating development in drawing.

For large still-life there is no claim that from its magic resources a Romano will be made of every child, but there will be thereby brought to the surface what talent each has. We may state positively that it will sufficiently develop the average child to make him intelligent in matters of art, skilful, and an appreciator of the work of genius.

The public schools exist to manage mass education, and the chances are that any method there used will be inferior to Romano's self-development in isolation. But with care and understanding, the harm that lurks in development when the individual is linked with the group, may be reduced and compensation afforded him by the organized encouragements of a unified system of art-education.

School promotions lose weight where the principle of self-development is encouraged. It is by his work that the child asserts himself and makes his art and his personality rise above classification; therefore, when merit appears we shall grant the possessor of it longer time and better opportunities for concentration upon his drawing by adjusting general education to meet his needs.

As capacity for work and endurance are cultivated by children in the drawings done from large still-life much more readily than during the following thinking period, the major part of their time is to be spent in Room II; but when the child must satisfy his need for a closer inspection of the object or the single, near model, he is assigned to Room I. The moment his progress shows thinking overtopping his feeling, alternation in work between Rooms I and II follows. Either place must suggest the workshop of art by the tools, the equipment, and the shop-use made of them.

If decorations are wanted for Rooms I and II, they should not be of the loose kind such as casts, framed oil paintings, prints, etc., but original works of art of high merit done by the teacher and permanently installed. The clean, blank wall is preferable to anything less than that. Adjoining rooms may house whatever art or materials the teacher may require for his work with the students.

The drawing of the near object stimulates feeling little, and because of this weak stirring of the emotions, thinking gains control, inducing the child to begin to study in earnest; his analytical powers now gain rapidly and to them he soon owes a store of knowledge-accumulations. In his drawing, Fig. 33, Romano illustrates the point made. A student taught by method would not think of trying to understand the mechanisms which are here the main interest of the rendering. He would draw the man in a superficial or showy technic and slur the gun.

It matters not what is posed in the room for analytical drawing

so long as the spirit of the work is caught by the student. Naturally no student of tender age will have the same endurance for drawing from the single or the near object as would the adult Academician. Nor is it wise to allow children to do drawing from small still-life of the kind with which every one is familiar who has been in our schools. Such work is too advanced; it is too complex in thought appeal, and far too poor in impressionistic possibilities to be advantageous to young children. To be effective, the small still-life must be realized in tone fully, which belongs to the last stage of development and therefore is classed with the experiences of the mature. To use small still-life and not get out of the work the active principle of its purpose sinks the performance into the mire of dilletantism.

It would be better, therefore, to have children draw from large objects that are single and near like Figs. 27 and 28. Necessarily, in school the human model or objects would replace Romano's animals.

A summary of the progress that is made by the child from impressionism to the drawing of the near object, is about as follows. He begins with scribbling; from this manipulation he emerges occupied with images; he advances from images to idea; diminutive figures are enlarged, by which expression shape is reached; form-indications appear in shape; the child is carried along in his work by contagion, by example and environment; the play-work instinct is fostered by the handiness of things in this workshop of art where tools are ready, brushes, pencils, paper and clay being plentiful; analytical drawing from the isolated model is started, and there is alternation of analytical with synthetic drawing.

The work done in Rooms I and II steadily pursued, forms ideals needed as a preparation for the next step which is taken in the department of kinesiology, Room III, Fig. 120. That which Romano got by observing children at play, people at work, animals, the boxing-ring, the bridle-path and the movies, can, in a measure, be

duplicated here where the students may observe and draw other students playing at games and doing physical exercises. This work will increase their form-sense, action, picture-sense and memory.

In the outfit for the room set apart for these anatomical beginnings it becomes necessary to reserve wall-space for charts of muscles, photographs of figures in action, reproductions of ancient and modern sculptures, drawings by masters of the past and present, diagrams and drawings by the instructor, made in explanation of the science of anatomy.

For the deeper study of form the posed model is now provided to which the students turn after their kinesiological observations. Ample time is required for this work as advancement can be made only by prolonged concentration. Indeed, this serious drawing is to be pursued only by students of exceptional talent who have prospects of promotion to the vocational school for painters and sculptors, designated B, in Fig. 119.

Though the department of design is separated from that of drawing, there is nevertheless an intimate relation maintained between them. All students of design are benefited by alternating design with drawing from nature. And when we recall that no child is to begin design before the age of eight, it will be seen how natural a continuance of their drawing would be to them. The more students advance in design the greater is their need of the form-sense. Though his habitual expression is in abstractions, there is something of the deeper meaning, the symbolism of things, imparted to design by him who has strong tactile preceptions and the mentality associated therewith.

Students possessed of sufficient talent in design would be promoted from A, in the public school educational section, to C for vocational training, where they could choose from the following subjects:—

1. Design.
2. Mechanical drawing.
3. Chemistry pertaining to the crafts of art.
4. Architecture.
5. Interior decoration.
6. Landscape architecture.
7. Cabinet making.
8. Pottery.
9. Lettering, art printing, engraving, commercial lithography.
10. Wrought iron.
11. Art metal.
12. Jewelry.
13. Book binding.
14. Manual training.
15. History of art.
16. Mythology.

To house this great variety of studies a cluster of buildings suggests itself. Advanced workers from certain departments of school C, and all students in school B would be eligible to enter the competitions for fellowship in the American Academy in Rome, Fig. 119, E.

To school C is left the solution of the problem of how true invention in design and craftsmanship are to cope with business and the machine.

School B, Fig. 119, is planned to give free rein to the youth who has genius for drawing, like Romano's, allowing him to forge ahead unchecked by considerations of age,—nothing counting but achievement. While enjoying the best of academic training in school B, improved by the apprentice system, he would continue his general education modified by necessary adaptation to his particular needs. This student would be required to take the chemistry course in school C.

As social contact and the learning of the amenities of life are also a necessary prelude to success in the art-life, the students of school B will be especially in need of such experiences. Romano's

art reacted beneficially to the influence that came with his meeting the intellectuals of Italy; and Raphael's marvellous progress in Rome was attributed, in part, to his communion with the best minds at the Vatican.

Talent of a high order being rare, the students in school B would not be numerous; and those of schools B and C who failed of entry into E, could look forward to a career by way of D. This Normal Art School, supervised by E, fed by C and B, and designed to administer to A, is the pivot of the entire system.

The art training of the students of D, Fig. 119, is conceived as being largely academic to make possible their future two-fold services to the community in creative art and in teaching. Only by this combination of objectives for the teacher can he be expected to understand the purpose of art education, and to help the child through the puzzling, sometimes baffling, complexities, in adjusting temperament and brains to the problems of art comprising technical manipulations and facts.

It will be seen the educational machine, Fig. 119, is designed to discover talent, and to absorb it into the public service when mature, that it may live, and elevate the life of the community.

A misfortune, equal to the misuse of methods in our present system, is the universally practised luring of half-talent into a life of professional art for which it is not fitted, and which can earn for it only misery; such misleading of the young would be made impossible by the system, Fig. 119, as there the highly trained men and women drawn into the service from E would decide whether or not the student had enough talent to warrant expenditures by the community for his higher education.

Bright prospects for the prosperity of American art may be looked for in that great school E; we may enjoy the advantages it offers if we learn how to enlist its Fellows in our problems.

THE AMERICAN ACADEMY IN ROME

The American Academy in Rome was established in 1905. Its aim is

> to promote the study and practice of the fine arts and to aid and stimulate the education and training of architects, painters, sculptors and other artists, by enabling such citizens of the United States as shall be selected by competition from among those who have passed with honour through leading technical schools, or have been equally well qualified by private instruction or study to develop their powers and complete their training under the most favourable conditions of direction and surroundings.[1]

To the Fellows of the American Academy in Rome there are offered opportunities for development as rich as are given to exceptional talent of the French, British and Spanish nationals by their respective governments in Academies maintained in this ancient shrine of Art.

It would be desirable to establish a relationship between the American Academy in Rome and a national system of art education embracing all our schools as in Fig. 119. In this scheme the arrows indicate the flow of students who have special ability, from the grade schools to the vocational in which group the Normal Art School is conceived as the central plant, and the American Academy as the goal, for the future Romanos. Those arrows returning from the schools E and D are intended to illustrate the source of supply of the future teachers; and from the American Academy (E) it should be possible to draw the leaders in art education to replace the administrative talent now in power wherever art touches the American public. Because of their acknowledged talent, efficiency, large outlook, experience, technical equipment and the works of art they have created, the Fellows of the American Academy in Rome would be the best qualified to assume leadership in the system.

[1] From its Annual Report, American office, 101 Park Ave., New York.

To establish the system, Fig. 119, we have first to interest E; second, to reform the Normal Art Schools D; third, to persuade A to accept the principle of self-development; and last, the responsibility of connecting the home with the schools is left to mothers.

If, in reforming art-education, we were to start in the lowest grades in A, failure would result; placing the reformation in D would be abortive. It is because artists exert their best educational influence in their creative work that E is the true starting point. By their works of art made for the community fitting the spirit of the times and the place, artists will reach the interest of the general public and hold it; and this influence will descend irresistibly upon youth and the child by its atmosphere of art.

Employment of genius is the keynote of any and all reforms in art-education. The idea may not seem educational from the pedagogic standpoint, but education would better relinquish its hold upon art unless the products of art-education can be used for the public good. When it is said of America that it kills more artists than all the rest of the world combined, we have the answer to the pedagogic misgivings. Complex as are the causes of the degenerate state of art today, the core of the evil is a commercial standard in the public's conception of the uses to be made of art; contributing thereto are, the displacement of the artist as an educator by the theorist or manager, and the failure in our countrymen to encourage the talent that has arrived.

Idealism saves and prospers art. When inviting Fellows from the American Academy to any community, the spirit of the contract with them would be based upon the parallel to the Vatican's employment of Michael Angelo, Raphael and other great masters, the engagements being permanent, and the art-projects idealistic. The master from E is thereby put in a position to introduce the apprentice system, to choose his apprentices from the best talent to be

found in B, C and D, and out of the resulting organization an effective service may be brought about with which it will be possible to undertake public and private art-projects on any scale.

To govern the system, Fig. 119, an art council, formed of the master from E, and the teachers in schools D, B, C and A would be required. If constituted wholly of professionals, and headed by the master from the Academy, this council promises to be the ideal management for our schools and the source of safe future policies.

By planning to include the teachers from A in the council we thereby would elevate the Normal Art student, who is destined for that office; he would be intimately in contact with the art-activities of the master from E, and become, in time, as independent in creative work as he, for no one except an artist, untramelled, can teach art and have it survive.

We desire to insure the transmission of the creative enthusiasm from the head of the council down through the system to the children. The adaptation of the master's spirit, accomplishments, ideals, to the needs of the children in A is a matter reserved for school D, where the Normal Art students will be especially fitted for their work in the grades by studies relating to the child. Thus we shall finally have in the graduates from these Normal Art schools teachers who will know how to refrain from teaching, and how to develop talent by allowing the freest play to self-development.

As all the art-teachers for the public schools A will come from D, the educational burden will be carried by graduates from this school, relieving those who have more creative talent, and whose teaching duties are to be limited to the upper schools for their special tasks.

A striking feature of the system proposed in Fig. 119 is the greater stress laid upon creative work by the teacher than upon his teaching, for the reason that the latter is conditional upon the former. Art and the message of art are communicated to the child much more

effectively from the wall decorated by his teacher, than through his teaching. Every square foot of wall space in our school-buildings can be used to help round out the education of the pupils; with every inch painted or modelled by the teacher of art he gains prestige in the eyes of the community which, reacting on the children, is the greatest influence for good in the advancement of art.

As the teachers of art in school A, in their arrangement with the community, will be required to give only part time to teaching, they will be free to devote to mural painting or sculpture enough time either to assist the artist engaged from E, or to decorate some part of school A, the assignment coming from the council. Occasional participation in the work being done in the teacher's studio by the gifted boy or girl would extend the much desired apprentice relationship to them, and by this means the entire system (Fig. 119) would rest upon that ideal foundation.

If the wall-painting or sculptural embellishment were executed by the professional decorator instead of the teacher, the effect upon education would be deadly. Our aim is not merely to have decoration, but to have education come through the agency of decorating done by the teacher. Maintaining this high ideal and spirit we shall sustain a teacher of art who spends a life-time upon the decoration of one room; and we shall encourage the earnestness of a group of teachers who will devote the span of life to the ornamentation of one school building.

Understanding of the creative spirit, as also of the art-teaching problem, is essential. Facility is the gift of one individual; labour, thoroughness expressed in but few works, is characteristic of another type of talent. Both are valuable. Ideals are the result of growth by creating work; thus, in painting a panel for a wall of his schoolroom, a teacher may, in his first attempt, express himself enough to find himself; and, obedient to a divinely directed self-critical mood,

he may desire nothing so much as the opportunity to replace the painting with one having greater perfection. Again he may substitute for this panel one showing advancement, and by this process grow to mastery.

Carried on by this ardour, a teacher of art anywhere,—at Smithville, Kent or Leadville, may have a development similar to Giotto's in Santa Croce, or Fra Angelico's in San Marco, Florence; he can make his wall-decoration a document testifying to as high ideals and as much ability as theirs, and as characteristic of the locality.

The time will come when it will be found best to give the art-teacher of school A three consecutive days in the week with his classes, and three full days for creative work in his own studio, on a salary that will be a good living wage. In the first two years of his service he could be required to give four days in the week to his classes, reserving two days for his own advancement, after which time he would alternate three consecutive days of teaching with three in his studio. Our country can afford to do this and much more in the interest of art.

Once an instructor is selected to fill a position, he should be trusted and upheld. It would be inconsistent to make demands upon him for uniform results, or for exhibition excellence in his students' work, as both are agents of depression. Unhampered by authority other than the council, he will work for an ideal. There is no need to urge a teacher of this high type to study or to strive for higher accomplishments as, driven from within, he will attain them; the true artist is always working toward perfection. The teacher who inspires this confidence by his art is authority without claiming or exercising it, and he is helpful, also, because he knows deeply the things that belong to art, the shop and the business.

Together with school B for the pictorialists and sculptors, the projected Normal Art School D is conceived as replacing the best

Art Academies of today. Research work in connection with the study of the child and his methods in drawing would belong to school D. For instance, if Romano had continued in the public schools after the age of thirteen and if he had been made to enjoy a general education perfectly adjusted to his art, both the boy and the school would have benefitted.

A striking enlargement of the Normal Art course might be found in the study of the mind of primitive man, which resembles a child's, as he expresses himself in concrete pictures, and in moving "along tangible material channels."[1] The path to it is in mythology and the closely related comparative religions.

In its main features the Normal Art work would be a continuation of the training begun in schools B and C, which is the serious preparation for the calling of the artist. Though the length of time required for the science part of the Normal Art course may be fixed, it is impossible to determine it for art. Discarding the term "art-training" and substituting the better one, "art opportunity," or "encouragements," the art-course thereby becomes elastic. We may count upon from five to ten years as constituting the Normal Art course, especially when there is taken into account travel abroad, or a year or more for seclusion in which the student may do his first serious independent work in creative art. This length of time for the course is not an extravagant estimate when viewed from its meaning to the individual and to the community.

Nothing could be more short-sighted than to require a type of art study which would produce the artist resembling an encyclopedia of records, methods, formulas, styles, periods, the thought and dogmas of the past. A method-enamoured American student going to Rome may easily fall into this trap, but we plan Fig. 119 to encourage freshness in the expression of the life about us. Romano's example is before us.

[1] Breasted. *Development of Religion and Thought in Ancient Egypt*, p. 8.

He was brought up in Rome, lives in that store-house of past and present-day art, yet he is self-developed and he expresses himself.

Teachers of art in today's service have nothing to fear from the adoption of the plan, Fig. 119, as practically all their work is design, which continues in the design department of A, and in the group of buildings for vocational design, C. Their work and interests will benefit by the upward tendency of art generally.

The question may be raised: will not any educational machine, once it is riveted upon the country as a whole, become oligarchic in power, and dangerous to the free spirit necessary to art? The answer may be summed up in the reflection that rivalries between cities having local art will keep from the system any tendency to relapse into academic repose. Also, the public would touch the proposed system at both ends, thereby keeping it from stagnation. Refreshing forces may be expected to come from the pre-school child helped by the parent toward school A; and the cooperation of organized society with school E will solve the economic problem. Art will tend to grow free by the general creative effort in and out of the schools, as for instance, when our native talent decorates the exteriors and interiors of public and private buildings, parks, streets, bridges, country sides, and the gardens of our cities, towns and villages, by means of architecture, landscape-gardening, sculpture, painting and the crafts. By the magic of such a workable programme we shall see art rise to the excellence of the days when, as Banerjee, in his *Hellenism in Ancient India* says, "Art was a vital force and culture the heritage of whole peoples."

This scheme is feasible. As soon as the Normal Art School, the weak spot in our educational system, is made the strong axle, the pivot, the machinery of education will work smoothly.

We cannot deny the child a right to self-development and a proper reception of his talent by school and society. Genius will

not mature unless there is unabating, substantial, organized public interest. Without that help, the genius that arrives independent of our schools, faints and fails. We may be assured that as soon as it is learned that home-talent can win home recognition, bread and position, there will appear talent enough for any community. Our object is to employ genius locally for life. We want to demonstrate that we too can establish cultural surroundings to prosper genius; therefore, more than improvements in education, we need the organized public united with education. Society's indifference is a greater source of evil to our art situation and the education of our children than the fallacies of the method-makers.

Not criticism, not hard times, but encouragements make talent productive. The critical spirit must vanish. Appreciation, local honours, the definite in occupation, social and civic recognition, together with the atmosphere of music, intellectual life, the beautiful city; these factors aid the creative spirit. When this goal has been reached, our cities will be distinctive, and valued for their attainment of ideals.

But today America's man or woman of talent faces a fictitious public interest in art. He may produce the most wonderful work of art and it may bring not the least reward. Whims and fashions in the superficial, antique junk, foreign rarities and spurious art, absorb the public interest, and under this wet blanket genius, disillusioned, dies. Enough money is spent for these importations to endow the system, Fig. 119, in all communities. Even without money from private sources we may realize the better education. Ancient Greece affords us an example. In the days of Pericles, Athens had but 170,000 citizens; there were another quarter of a million within the boundaries of Attica, and this population gave expression to an idealism which even today is our inspiration.

Contemplate the harvest of idealism of the system, Fig. 119, in America within a few generations. Each student found worthy of a

place in school B or C, matured by the Apprentice system and by subsequent work for the community, would leave his or her impress upon the cultural life of the people as a whole; his creations, his genius, would be assets to the locality for centuries to come. No finer example of mural art can be held up to the children and the public than the "School of Athens," Fig. 13, in the subject of which there is symbolized the state of society toward which we would trend.

James, who has come out of the system of the method-makers with a portfolio of showy drawings but no powers, cannot be helped by any patron toward any ideal of cultural value to the community; but had he experienced Romano's development from childhood, there is every reason to believe he would have expressed the modern spirit in an idealism as fine as that which Raphael embodied in his great works. The ideal of self-development in drawing, and the organization of the people in each community in the interest of art, will help us realize what Ruskin meant when he said that "Great art is nothing else than the type of strong and noble life."

The creating of a model Normal Art School of the type of D, Fig. 119, would seem the logical prelude to the realization of a movement in a unification of the art-school interests in America. An ideal location exists for it in Washington, as, by an act of the Senate and the House of Representatives, it was made a condition that the principle office of the American Academy in Rome should be located there. A school for Normal Art, so conceived, would give to students the training to fit them for the special work in the highest school, either the American Academy in Rome, or one of a similar character likewise located there. No other step taken by an Educational Board would raise the teaching of art to so high a place.

Rome, where other countries have established art-academies, and where all countries are in time likely to be so represented, will facilitate exchange in educational ideas, thus benefitting children in all coun-

tries. From the world-art of Rome to the children in every home, is no idle dream. Rome would thereby indeed become the symbol of world-art, reflecting European, American, Asiatic tendencies, incapable of stagnation, and with an upward tendency.

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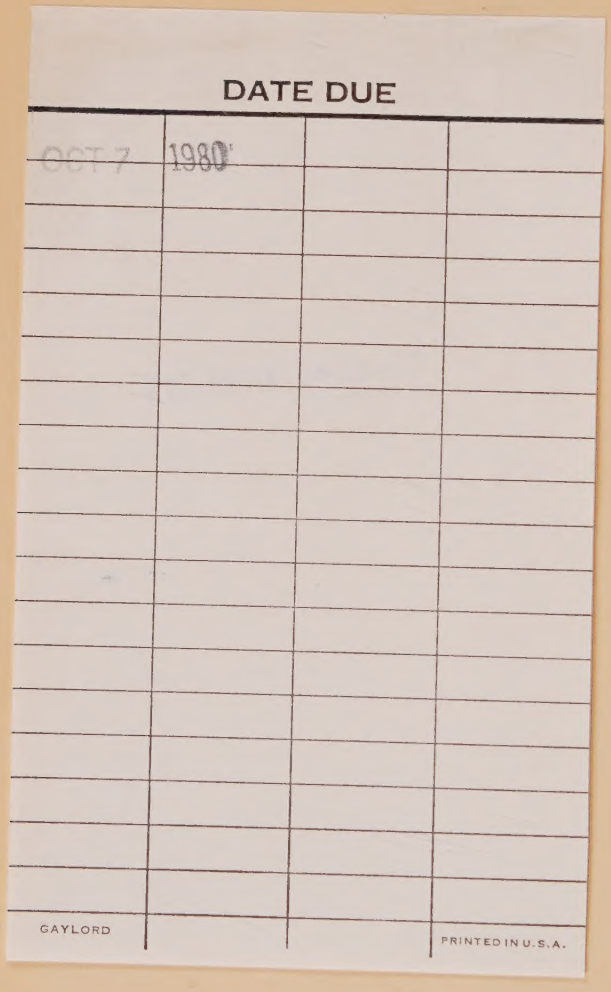

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